

Outsmarting Your Landlord, by Andrew O. Shapiro

How Duryea Lost, by Sidney Zion

ONE DOLLAR

NOVEMBER 20, 1978

NEW YORK

CAUGHT!

per
NOV 13 1978

The Day 25 of New York's Finest Stole 130 Hot Television Sets
A True but Funny Tale by Robert Daley



60509 NE
LINCOLN
136 SOUTH 14TH ST
REFERENCE DEPT
LINCOLN CITY LIBRARIES
6461 1979
40062 013 61R92 446 JUN04

UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Opened to Rave Reviews.

Remy Martin  V. S. O. P. FINE CHAMPAGNE COGNAC

80 Proof. Penfield Importers, Ltd. New York

Introducing the Technics SA-1000. With more power and less distortion than any other receiver we've made: 330 watts per channel minimum RMS into eight ohms from 20 Hz-20 kHz with no more than 0.03% total harmonic distortion.

But that's only one reason to buy the SA-1000. Dynamic range is another. To capture the volume, clarity and sheer dynamics of a live symphony, you need an equally dynamic amplifier section. Like 72,000 μF worth of high-capacitance filtering, separate DC rectifiers, current-mirror loading and direct coupling. The results are impressive: tremendous reserve power, negligible transient crosstalk distortion and excellent stability.

And just for the record, the SA-1000's phono equalizer gives you everything from a super-high S/N ratio of 97 dB (10 mV, IHF A). To a phono input that can handle a 300 mV signal at 1 kHz.

On FM you'll get outstanding specs plus two RF stages with low-noise, 4-pole, dual-gate MOS FETs, Technics-developed flat group delay filters and a Phase Locked Loop IC in the MPX section.

FM Sensitivity	FM Selectivity	Stereo Separation
IHF '58 Stereo-50 dB*		at 1 kHz
0.9 μV 36.2 dBf	85 dB	50 dB

*IHF '75 standard.

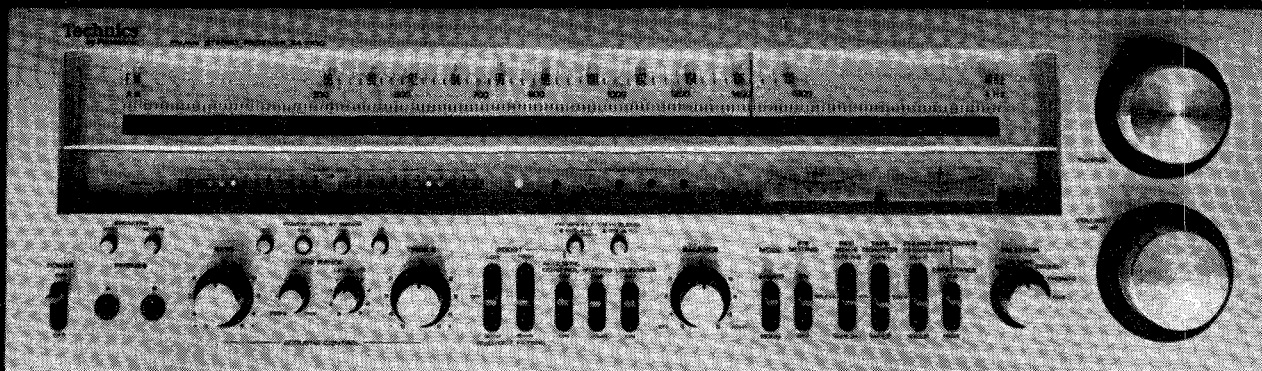
As good as all that sounds, Technics Acoustic Control makes it sound even better, because it adds low and high range boost and filter switches which vary the way each tone control performs at a particular setting. There's also a midrange control with a variable center frequency. And 24 LED peak-power indicators that let you keep an eye on what your ears will hear.

The Technics SA-1000. In the world of receivers, it bats 1000.

Technics

by Panasonic

A few receivers give you 0.03% THD. Only Technics gives it to you with 330 watts per channel.





Now: Estée Lauder
and today's technology bring you
Swiss Performing Extract. Its amazing
capabilities can help your skin look better from now on.

Fact: Swiss Performing Extract is more than a moisturizer. It is a super nourishing lotion blended in the U.S.A. with natural ingredients including soluble protein: a substance plentiful in young skin.

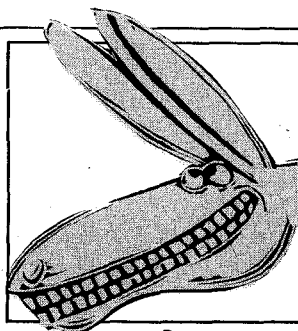
Fact: Science tells us this natural substance has outstanding capabilities. It sinks right down into the skin's surface to help promote resilience, good tone and to maintain optimum moisture balance.

Fact: Swiss Performing Extract performs 24-hours a day. Use it under moisturizer or under makeup, and before bedtime. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

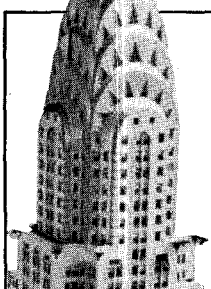
Swiss Performing Extract. Because makeup and moisturizers can't do it all.

Estée Lauder

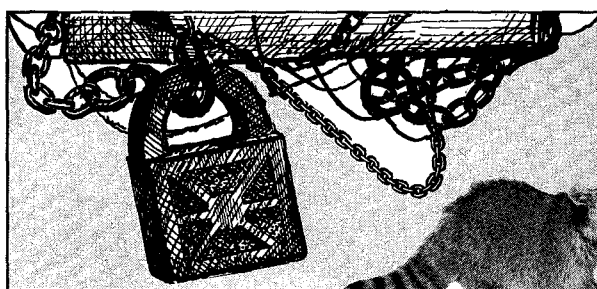
CONTENTS



9



56



60

112

123

49

Not Exactly the Perfect Crime

By Robert Daley

There are times when the line between cops and crooks isn't so easy to draw, and Robert Daley tells of one such time. It starts as a routine stakeout of a drug-store suspected of being a center for narcotics traffic and ends up as a whirlwind comic opera involving hijacked TV sets and some mind-boggling stupidity on both sides of that invisible line. But let Bob Daley tell it.

56

Resemblance of Things Past: Restoring the Chrysler Lobby

By John Duka

Radio City has been reprieved, but what about New York's other Art Deco treasures? Here's the good news about one of them: the splendid Chrysler Building lobby. A scene of progressive ruination over the years, that space is about to regain its glory, thanks to a most persuasive New York designer.

60

The SEC vs. New York: Why Nothing's Happened

By Charles Koshetz

In August 1977, the Securities and Exchange Commission blasted New York officials for their handling of the fiscal crisis. Since then, nothing has been done to follow up on the charges.

66

Pube Rock: Kiddie Music Is Big Business

By Rick Cohen

Adult listeners and adult radio programmers are trying their very best to ignore the fact that a bunch of teenage singers are making it big as rock stars today, offering reruns of the golden oldies they were possibly conceived to. And the money is rolling in.

81

The New Cookbooks: Tasters' Choice

By William Bayer and Paula Wolfert

The latest batch of cookbooks includes a few worth owning, a few worth giving as gifts, and, inevitably, some flops. Here are a baker's dozen, from which the authors have tried out many recipes.

DEPARTMENTS

9

New York Gazette

Bella Abzug and Henry Stern on the election, Irwin Corey on plain language, and Tex Antoine on the weather.

13

The City Politic: How Perry Duryea Lost the Election

By Sidney Zion

Perry Duryea once seemed like a sure bet to take New York State by storm. Now he's set for retirement.

97

Movies: Lost in Space

By David Denby

Scenery lovers should adore *Caravans*; movie lovers are otherwise advised.

100

Art: Second Chance for the Second Empire

By John Ashbery

A French Empire show looks good, even in Philadelphia.

103

Restaurants: Three in the Nabes

By Seymour Britchky

Three restaurants worth your attention—if you're in the neighborhood.

106

Books: Naked Is the Best Disguise

By Quentin Crisp

Three books on fashion, and a strange kind of detective novel.

112

Fashion: Fur-Weather Forecast

By Kathy Larkin

The latest on the skin trade.

121

Music: The Sin of False "Bride"

By Alan Rich

How could the Met so misjudge *The Bartered Bride*? 'Twasn't easy!

123

Theater: Lest We Forget

By John Simon

Are You Now or Have You Ever Been is the kind of jog our memories need.

125

Legal Aid: How to Outsmart Your Landlord

By Andrew O. Shapiro

Leases come in plain language now, but they can still be booby-trapped.

148

Page of Lists: New York's Biggest Foreign-Language Dailies

By Terry Clifford

The local press speaks in many tongues.

MISCELLANY

6 **Intelligencer**

17 **In and Around Town**

98 **Best Bets**, by Ellen Stern

128 **Competition**,

by Mary Ann Madden

132 **Sales & Bargains**,

by Leonore Fleischer

135 **London Sunday Times**

Crossword

136 **New York Classified**

144 **Art & Antiques**

145 **Town & Country Properties**

Cover: The action in the photo was re-created and photographed by Matthew Klein.

"Not Exactly the Perfect Crime" is excerpted from *Prince of the City*, by Robert Daley. Copyright © 1978 by Robert Daley.

NOVEMBER 20, 1978—VOL. 11 NO. 47

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, The Underground Gourmet, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the New York Magazine Company, Inc., 755 Second Avenue, New York, New York 10017. Copyright © 1978 by the New York Magazine Company, Inc. All rights reserved. Reproduction without permission is strictly prohibited. Joseph Gravitt Armstrong, President; Raymond R. Dittrich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: 212 986-4600. Send Form 3579 to New York, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, \$18; two years, \$32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

THE ART OF MAKING
THE USEFUL... BEAUTIFUL.

*Rodeo. A slip-on oxford.
Smart looking. Comfortable.
And meticulously handcrafted
by our Swiss artisans.
In fine kidskin leather.
Black or brown. \$122.*

BALLY SHOPS -
711 Fifth Avenue.
645 Madison Avenue.
22 E. 43rd Street.
553 Seventh Avenue.



NEW YORK • CHICAGO • LOS ANGELES • BOSTON • MIAMI • SAN FRANCISCO • DALLAS
HOUSTON • DETROIT • ATLANTA • PHILADELPHIA

BALLY
OF SWITZERLAND

NEW YORK

Publisher and Editor in Chief
Joe Gravitt Armstrong

Editor
John Berendt
Managing Editor
Laurie Jones

Senior Editors
**John Duka, Susana Duncan, Deborah Harkins
Rhoda Koenig, Nancy McKeon, Maureen Orth
Alan Rich, David Rosenthal, Ellen Stern, Alice K. Turner**
Contributing Editors

**John Ashbery, Alexis Bespaloff
Seymour Britchky, Robert Brown
Nik Cohn, Orde Coombs, David Denby, Delia Ephron
Edward Jay Epstein, Leonore Fleischer, Paul Gardner
Gael Greene, Anthony Haden-Guest, Denis Hamill
T. George Harris, Mary Ann Madden, Philip Noble
Nicholas Pileggi, Dotson Rader, Ron Rosenbaum
Blair Sabol, Marcia B. Siegel, John Simon
Neal Travis, Chris Welles, Linda Wolfe, Sidney Zion**
Around Town Editor

Ruth Gilbert
Assistant Editors
Frederick Allen, Peter W. Devine (Copy), Quita McMath
Editorial Assistants
**Jan Cherubin, Florence Fletcher, David Frankel
Gerard Kavanagh, Carolyn Marsh
David Owen, Corky Pollan**
Staff: **Kim Brown, Patricia Weiss**

Design Director
Jean-Claude Suarès
Associate Art Directors
Ellen Blissman, Ken Kendrick
Art Staff: **Judy Fendelman (Illustration Editor), Byron Geigel
Carol E. Sandgren, Jan Taborelli, Tom Tarnowsky**

Associate Publisher
Cathleen Black

Circulation Director: **Mary Clark Zogott**
Circulation Staff: **Mary Ann Allison, Eleanor Blake
Deede Dickson, Marsha McKechnie, Shaila Small
Sara Stanley, Jeffrey Telfair, Kathleen Tully**
Production Manager: **Frank Sullivan**
Asst. Production Manager: **Richard Muehleman**
Production Assistants: **Robin Berliner, Dee Dee Richardson**

Associate Publisher, Finance
Anthony F. Morgano
Controller: **John D. Frantino**
Credit Manager: **Shawn Norton**
Office Manager: **Amalia Ferrante**
Staff Accountants: **Conrado Perez, Carmine Tiero**
Advertising Coordinator: **Tracy Purcell**
Computer Operations: **Nancy Clare**

Marketing Director: **William Abbott**
Corporate Research Director: **Eckart L. Guethe**
Research Manager: **Paul Black**
Merchandising Manager: **Patricia Munzer**
Promotion Manager: **Rose-Marie Brooks**

Advertising
Manager, Branch Relations: **Dianne Wallace**
Retail Sales Manager: **Joel A. Berger**
Sales Representatives
**Arlyn Blake, William Duke, Michael L. Fulford
Sandy Godfrey, Suzy Hubbell, Bob Jacobsson
Joseph G. Kerwin, Harriet Krivit, Charles F. Lind, Meg Page
Roger A. Steckler, Mary Jane Stephens**

Chicago Office: M. R. (Bo) Macdonald, 500 N. Michigan
Ave., Room 512, Chicago, Ill. 60611 (312) 467-0588
Los Angeles Office: T. Swift Lockard, 9665 Wilshire Blvd.,
Beverly Hills, Ca. 90212 (213) 273-7516

New England Office: Alec W. Hay, Box 448,
North Scituate, Mass. 02060 (617) 545-2123

San Francisco Office: Thomas Martz, 325 Pacific Ave.,
San Francisco, Ca. 94111 (415) 986-5196
Classified Advertising Manager: **Ellen Aronoff**
Staff: **Pat Mazalatis**

New York Information Services: **Valerie Taylor**
Publicity: **Suzanne Eagle**

Staff: **Suzanne Anderson, Andy Balee
Joan Cheda, Elaine Crossland, Louise Dickson
Myra Gray, Paula Horowitz, Anthony Irving
Robert Kassell, Norman Klekamp, Dorothy Loffman
Donna Maher, Ben Mansor, Mary Ann McCarthy
Marlene Oliver, Cynthia Pitts, Nancy Pollock
Anna Preato, Annmarie Savery, Carol Vogel, Kathy West**

New York Magazine
755 Second Avenue
New York, New York 10017
212-986-4600

Introducing Lancôme's sac sensationnel and great new color collection, mood indigo



Lancôme has new holiday beauties to fill your days and nights. First, Le Sac Sensationnel, a soft bag plus Hydrix Hydrating Creme, Progrès Texturizing Moisture Lotion, Immencils Gentle Lash Thickener, Maquillage Crème Powder Eye Colour, Le Crayon Creme for Eyes, and Fidji Eau de Parfum. **All, only 8.50 with any Lancôme or Guy Laroche purchase.** And, we're introducing Lancôme's new color collection, Mood Indigo for face, eyes, lips, and nails, plus Le Poudrier de Lancôme, a loose powder compact, 25.00; 6 natural-hair makeup brushes in a case, 30.00; and Maquillage Special Effects Powder in Amethyst, Rose Opale, or Vermeil, 1 oz. 12.50. Talk with our experts at the counter. They'll make Lancôme part of your holidays. Beauty at Bloomingdale's, Street Floor, New York and all fashion stores.

bloomingdale's

1000 Third Avenue, New York. 355-5900. Open late Monday and Thursday evenings.

INTELLIGENCER

FBI Investigates Franchise Chief

As the longtime head of the powerful Bureau of Franchises, Morris Tarshis has grown to be a major, albeit little-known, political heavyweight in New York City. Whether he has allowed friendship and connections to play a part in dispensing lucrative city contracts and franchises is an open question, but it now appears that one of Tarshis's personal relationships has placed him under a cloud.

The Federal Bureau of Investigation and a U.S. grand jury in Brooklyn, *New York Magazine* has learned, are probing whether Tarshis has been using his office to assist his friend Bernard Adelstein, a Teamsters-local chief on Long Island. It turns out that Adelstein's men have been on protracted strike against Long Island Airports and Limousine Service Corporation of Hauppauge, run by Walter Stuart.

Stuart says that when the Teamsters walked out on his firm three years ago, he got a call from the Franchise Bureau containing a thinly veiled threat that if he didn't settle, his firm would lose its

right to shuttle cars on city streets. Comptroller Harrison J. Goldin's office audited Stuart's company and recommended competitive bidding. Goldin later issued a spate of press releases which claimed that Stuart had bilked New York City out of thousands of dollars.

Assistant U.S. Attorney John Jacobs of the Organized Crime Strike Force has no comment on the case. Nevertheless, the grand jury has subpoenaed Stuart—who has yet to testify—as well as some members of his firm who have already offered their side of the story.

Goldin, who has already been troubled with reports that the FBI is asking questions about his role in the bus-stop-shelters controversy, said, "I never heard of this investigation before. If I were involved in it in any way, it's inconceivable that I wouldn't have heard about it. And I haven't." As for Tarshis, he said in a telephone interview, "I have nothing to do with the labor problem." Nor, he says, does he "know anything about a grand jury." —Richard Karp

Arnaz Stars, Sort of, in Simon Story



Arnaz: Name below the title.

When Neil Simon announced that comedian Robert Klein would co-star with Lucie Arnaz in his new musical, *They're Playing Our Song*, Lucie thought the decision was great—until Simon announced that she would no longer have top billing. "Top

billing" in this case is relative, however, for playgoers will have to read the names of Neil Simon, Marvin Hamlisch, lyricist Carole Bayer Sager, the director, the producer, and the show's title before they find out who's in this two-character musical. The show, which will open in Los Angeles in December and then come to Broadway in February, is about a young, slightly offbeat lyricist who teams up with an award-winning composer to write for a superstar named Barbra, and they fall in love. Of course, it's not about Carole, Marvin, or the woman who's living with Jon Peters. Just like *Pearl* isn't about Janis Joplin.

Candice, No Dummy, Writing Book

More weird tales from the Hollywood Hills. Candice Bergen is now in the process of writing a book, and some of the stories to appear in it will be strange indeed. One story, we hear, is that Candice, as a child, had Charlie McCarthy and Mortimer Snerd as her breakfast companions. Her father, Edgar Bergen, didn't speak directly to her at the table, and the dummies would tell her to eat her cereal and sit up straight. As a toddler, Candice thought the little wooden men were her brothers. She had a rude awakening one day when she opened a closet door and found six replicas



Bergen: Skeleton in the closet of her "brother" Charlie hanging on hooks.

Fellini to Direct at Met



Fellini: Lights! Action! at Met.

What's this we hear about the stuffy, conservative old Metropolitan Opera? It looks as if that image is eroding rather rapidly, and it can't happen too soon. Plans are taking shape, for example, for a brand-new opera to open the 1982 season, with none other than Federico Fellini as stage director. The opera, as yet unnamed, will be by the Pulitzer Prize-winning American composer Jacob Druckman.

Politics as Usual In Brooklyn

Despite the defeat of Stanley Steingut in last week's election, one should not think the reformers have taken over Brooklyn. After Steingut lost his September primary, all 156 Democratic election inspectors working his district were called to a meeting by the newly elected anti-Steingut district leaders. They told the assembled group—who make \$37.50 each Election Day for seeing to opening and closing of polls—that they should all enlist in the New Way Democratic Club. Twenty-eight of the inspectors refused; all were promptly fired.

Few Accept for Betty's Bash

Although Betty Ford has profited handsomely by her autobiography, the public response hasn't been all it might be. Last Thursday her publisher, Harper & Row, gave her a party at the Waldorf-Astoria and found itself entertaining a lot of people who weren't on the original guest list. It seems that of 200 invitations sent out, Harper & Row received only 100 acceptances—this, with Henry Kissinger as toastmaster. The publisher found itself scrambling at the last minute to invite a host of people normally on their "B" list.

sharp move

Every piece of open stock cutlery is now 20% to 25% less!

What perfect timing! A gourmet cutlery sale right before the holidays. And not only do you save, but you'll get the finest names in knives from Germany, France and America. Everything from the smallest parer to the largest slicer. Knives for everyone from the novice to the well-seasoned cook.

Superbly crafted kitchen and gourmet knives with professional and butcher-shaped handles and stay-

sharp blades. We show only one line; come to The Cellar for the rest of the best. We have enormous assortments of Wusthof, Sabatier, Case, Chicago and lots more. No matter how you slice it, it's a terrific sale!

Save 20% on Henckel Dura-wood cutlery. That's the superb cutlery you see on this page. Just look at the features. You get Dura-wood triple-riveted handles and friodur hi-carbon no-stain steel blades.

Sharpening Steel, reg. 16.50 **sale 11.50**

Turkey slicer, reg. \$23 **sale 18.40**

10" carver, reg. \$35 **sale \$28**

10" cook, reg. \$42 **sale 33.60**

6" cook, reg. 28.50 **sale 22.80**

Pot fork, reg. \$27 **sale 21.60**

Cleaver, reg. \$32 **sale 25.60**

the cellar

3" parer, reg. \$14 **sale 11.20**

4" utility, reg. 16.50 **sale 13.20**

Boning knife, reg. \$16 **sale 12.80**

8" cook, reg. 35.50 **sale 28.40**

Scalloped 8" bread knife, reg. \$16 **sale 12.80**

8" carver, reg. 28.50 **sale 22.80**

6" utility, reg. \$24 **sale 19.20**

Gourmet, (D. 131), The Cellar, Herald Square and the Macy's near you. To order, write or phone 24 hours every day. In NYC: 971-6000. N.J.: 800-221-6822 or your nearest phone order number. Add sales tax. Add 50¢ handling charge within delivery area. Outside delivery area, add \$2. We regret, no COD orders taken. Macy's welcomes the American Express Card.

macy's

We're American Airlines. Doing what we do best.

American's Caribbean SuperTours

**Save up to 59% on airfare with one of
American's SuperTour vacations.**

American's Super Tour prices include round trip airfare and hotel for eight days, seven nights in:

	FROM TO
ARUBA	\$308-\$400
BARBADOS	\$285-\$523
CURACAO	\$294-\$497 ⁵⁰
DOMINICAN REPUBLIC	\$302 ⁵⁰ -\$684
GUADELOUPE	\$289-\$506
HAITI	\$276-\$638
JAMAICA*	\$288-\$506
MARTINIQUE	\$306 ⁵⁰ -\$474 ⁵⁰
PUERTO RICO	\$280 ²⁰ -\$409 ²⁰
ST. CROIX	\$294 ⁵⁰ -\$428
ST. THOMAS	\$312-\$603

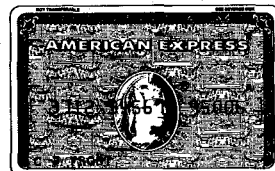
American's SuperTours to the Caribbean aren't just great vacations. They're also great values.

Because with one of our vacation packages, you not only get the best the Caribbean has to offer, you get it for a lot less than if you had to purchase airfare and ground accommodations separately.

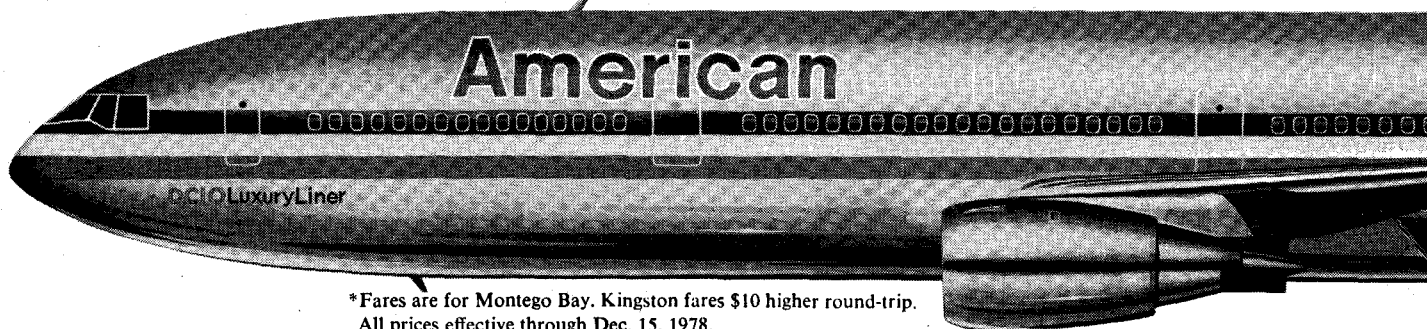
See your Travel Agent soon. Together, you'll find an American Airlines SuperTour vacation that suits your plans. And your pocketbook.

All tours include round trip airfare, and are per person (based on double occupancy) for eight days, seven nights. Package prices vary according to ground accommodations. Some conditions may apply: for example, there may be specific departure times and dates, advance reservation and purchase requirements, a cancellation penalty, and seats may be limited. Prices do not include government room taxes, airport departure taxes or local service charges.

American works with these quality tour operators in the Caribbean: Caribbean Holidays, Cavalcade, Fly Faire and Go Go Tours. And all tours are covered by the American Airlines Tour Warranty.



The American Express® Card. Don't leave home without it.SM Use it to pay for your American Airlines tickets, hotels, meals, car rentals, or just about anything else you need. If you don't have an American Express Card, pick up an application wherever the card is welcomed. Or call: (800) 528-8000.



*Fares are for Montego Bay. Kingston fares \$10 higher round-trip.
All prices effective through Dec. 15, 1978.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Last week was one of late nights, of winners (Governor Carey for the second time) and losers (the gay-rights resolution for the seventh). The governor promised to alter his personality in the coming term, while, outside, a pronounced nip in the air promised a change in the weather. Asbestos was added to the dangers found in New York schools, and the Staten Island Ferry proved none of us is safe.

Plain-Language Law Explained

By Professor Irwin Corey
(Plain language became the law of the land [at least of New York State] on November 1. As of that date, all contracts for amounts below \$50,000 had to be drawn up in terms that a layman could understand. We wondered what effect the plain-language law has had so far; for our answers we went to Professor Irwin Corey.)

This new law requiring that legalese, which unfortunately developed due to a misunderstanding, might take priority over other necessary requirements that show a kind of conciliatory regard for the rhetoric rather than to explain it in terms that are demeaning, so to accept this responsibility we must feel that it is not a panacea for tranquillity but merely accepts certain prerogatives that are within the guidelines of any specific statute which itself can sometimes be eliminated only after due process is involved. Now, the new form of contracts will not alleviate any of those who might transgress and go unapprehended. But we can always find that the milieu in which one finds himself

surrounded can only allow the participation in a requiem which will give credibility to circumstances and sometimes to inadmissible evidence.

The English language is a wonderful language; it's one of the best codes ever devised. It wasn't even there when the Tower of Babel was around, which gave us all these other languages like Roman, Latin, Greek, and Esperanto, and languages like the Phoenicians used in Babylonia. Languages like the Sephardic, Plain Sephardic, and then there's



Corey: It's plain as day to him.

Orthodox Sephardic. Now, these languages are used mainly by the Sephardic; the Chinese don't know what the hell they're talking about. It all sounds like Greek to them, so therefore the Greek language did develop.

Now all this relates to plain language, which is "Hi ya cowboy," "Home on the range," and "The wind comes sweeping down the plain" in Oklahoma, see? So there are three areas where they can speak that plain language but not in New York, where everything is all guttural anyway and kind of entangled and circulates in areas that only benefit

those with the priorities and the proxies . . . and probably with some credentials, too. But outside of that, the poor person hasn't got anything to give away so he can't get any power. He probably wouldn't have a contract to sign anyway.

I think that the language employed should be made so that the lay civilian who in his own realm can accept terms which are acceptable only to those who have experience and therefore can accept (with qualifications) the credentials that they have in order to show that they have the priorities. And that's all I mean.

An Open Call for 'Chorus Line'

By Jack Curry

The same white line runs full length across the stage, the same mirror floor-length against the wall.

This time, though, it's for real—a real audition to find actors for the road company of *A Chorus Line*. One of those serendipitous occasions when life and theater overlap—almost.

Following the instructions in *Variety's* announcement of November 2's open call, the men come at ten, "femmes" at two. The coed camaraderie of the musical is replaced this morning by near martial efficiency as groups of ten men stand nervously "at ease" awaiting inspection. Like soldiers giving name, rank, and serial number, the dancers bark out their hometowns and ages.

"My name is Eric. I'm 24. I'm from Duluth."

"My name is John. I'm 19. I'm from Detroit."

Tap dancing must be a growth industry in Michigan. Five guys say they're from Dearborn.

One guy says he's from Denver.

"Did you try out for the show when we were there?" the disembodied voice of the caster asks.

"Yes."

"Who did you audition for?"

"I'm afraid I never got

his name, sir."

They inform the voice proudly that they are 21 or 25. Ages over 30 are mumbled or inadvertently left out.

"My name is Roy. I'm 30 . . . plus."

"Thirty plus what?" the voice calls back.

"Thirty-five, no, six." A penitent boy confessing to an exacting priest how many times he's had impure thoughts.

The eagerness to please, to be The One, seems all-consuming.

"Number 67, have you got a picture of yourself without the beard?"

"No, sir, but listen, I just grew this recently for a part."

"Will you shave it off?"

"Of course."

Backstage, one of the dancers whispers he'd cut off his arm if necessary.

It isn't, though. He's not even asked. He's cut during the next lineup. In the musical, the dancers who don't get picked share the curtain call, top hats, and canes with the chosen. At the real-life audition, the rejected pick up their shoulder bags, go back home, and check the other listings in *Show Business*.

"Numbers 21, 26, and 32, step forward. The others, thank you very much for coming."

Looking Out for No. 2

Since the canine-waste law went into effect three and a half months ago, countless New Yorkers have stooped to scoop. But at least 179 have not, according to the Environmental Control Board, which was able to provide us with only the following 48 names and addresses by press time.

The ECB intends to collect all the fines, which can run as high as \$100. But that may be difficult. A perusal of our list indicates that the men who patrol our

streets are not getting identification from all ticketed dog walkers. Suspected offenders may prove hard to trace. Eleanor Golden's address, for instance, turns out to be a burnt-out, gutted building; Paul Parker's is a hotel with no Paul Parker in residence. A couple of the addresses simply don't exist, and, although there are apartments at 27 Avenue B in Manhattan, the ECB may spend a long time there looking for Mr. Goodbar.

Manhattan

Romicio A. Arrie
157 East 118th Street
Charles Caiola
1725 York Avenue
Walter Carr
206 West 142nd Street
Julia Cook
141 Edgecombe Avenue
Andres Cortes
2929 West 20th Street
Douglas Gittens
129 West 147th Street
Eleanor Golden
212 East 3rd Street
David Goodbar
27 Avenue B
Carmen Henriquez
348 East 66th Street
Leon Hernaux
340 East 64th Street
Frank Hill
2777 Eighth Avenue
Robert Hoffman
310 West 106th Street
Clotildo Jimenez
519 West 134th Street
Mildred McCann
435 Riverside Drive
Paul Parker
222 Riverside Drive
Debra Reese
373 Riverside Drive
Walter Robinson
300 West 149th Street
Vernon Sills
3569 Broadway
William Ward
469 West 141st Street

Brooklyn

T. Carole
320 Seventh Avenue
Dorothy Davis
901 56th Street
Bilamenia Fisher
135 Eastern Parkway
Philip Galeno
7802 17th Avenue
Sam Gioadane
115 Ocean Avenue
Denise Grant
432 Hancock Street

Robert B. Gureasko
1718 Avenue N
Lonnie Hailey
507 Ocean Parkway
Arrow Kagan
315 Ocean Parkway
Joseph Kysil
1869 East 2nd Street
Martha Lincoln
565 Snediker Avenue
Michael Loweth
189 East 18th Street
Katherin Mattison
32 Court Street
Pedro Montalvo
942 Kent Avenue
Eugene Parks
1631 Eastern Parkway
Brunilda Perez
20 Westminster Road
Arlone Rivera
657 East 21st Street
Neil S. Ruskin
1000 Ocean Parkway
Harrett Silverberg
1949 50th Street
Mark Silverstein
8668 Bay 16th Street
Margart Stallone
1590 East 22nd Street
Michael Stuckart
650 Ocean Avenue
Marvin Taylor
1355 Union Street

Queens

James P. Guerra
20-16 20th Street
Jacke Salas
140-35 Beech Avenue

Bronx

Washington Cabellero
1565 Grand Concourse
Terrence F. McGrath
2785 University Avenue
Marcella Wilson
1312 Sheridan Avenue

Staten Island

Yolanda Mullins
17 Pine Street

Ex-Weatherman: Pick It Yourself



By Tex Antoine
November is a tricky month for weather: Quick changes are apt to occur. So Uncle Wethbee and I have devised a sort of OTB Forecast for the week. Listed below are the highs and lows and precipitation—the records for this week since 1869. These are the facts; you'll have to figure the odds yourselves.

Since I disappeared from your TV screens about a week ago, I know one patch of weather for sure: The forecast for payday is cloudy.

Date	Temperatures		Rain	
	Avg.	Record High	Record Low	Record
Nov. 13	48°	73° (1931)	25° (1920)	2.06" (1937)
Nov. 14	48°	71° (1973)	20° (1905)	2.23" (1972)
Nov. 15	48°	77° (1973)	20° (1967)	2.43" (1892)
Nov. 16	47°	72° (1928)	17° (1933)	1.25" (1920)
Nov. 17	47°	71° (1953)	19° (1933)	1.37" (1927)
Nov. 18	46°	73° (1928)	18° (1936)	1.24" (1911)
Nov. 19	46°	72° (1921)	18° (1936)	1.95" (1932)

The New York Hot List

Broadway Shows

These were the hottest tickets on Broadway last week, according to *Variety*:

1. *Annie* (101.6 percent; 10,838)
2. *Ain't Misbehavin'* (96.9 percent; 8,293)
3. *First Monday in October* (95 percent; 11,010)
4. *A Chorus Line* (91.7 percent; 10,803)
5. *Dancin'* (89.5 percent; 8,234)
6. *The Best Little Whorehouse in Texas* (83.2 percent; 8,929)
7. *Tribute* (80 percent; 6,954)
8. *Dracula* (76.6 percent; 7,845)
9. *Grease* (76.6 percent; 6,303)
10. *The King and I* (76.2 percent; 11,778)

(Figures represent percentage of seating capacity and total attendance. Percentages above 100 reflect standing room.)

Fiction

1. *War and Remembrance*, by Herman Wouk
2. *Fools Die*, by Mario Puzo
3. *Chesapeake*, by James A. Michener
4. *Happy All the Time*, by Laurie Colwin
5. *The Stories of John Cheever*

Nonfiction

1. *A Distant Mirror*, by Barbara W. Tuchman
2. *Mommie Dearest*, by Christina Crawford
3. *American Caesar: Douglas MacArthur 1880-1964*, by William Manchester
4. *In Search of History*, by Theodore H. White
5. *Tutankhamun: The Untold Story*, by Thomas Hoving

This list of local best-sellers was compiled with aid from Barnes & Noble, Benjamin Books, Brentano's, Doubleday, Harcourt Brace Jovanovich, Madison Avenue Book Shop, Scribner's, Book & Gameland, and Books & Co.

How I Spent Election Day

By Bella Abzug

Notes on how I spent Election Day, first time in eight years I am neither successful nor recently defeated candidate, just average turned-off voter:

Instead of dashing out at dawn to make rounds of polling booths, have quiet breakfast at home with Martin (black coffee, protein toast, grapefruit), watch news, drive to West 13th Street to vote. People very friendly. Man asks me whether he should vote for Carter Burden. Tell him yes, but he's in wrong district. Others seem more interested in how I lost 45 pounds than in who's gonna win. Next stop: New York Health & Racquet Club for morning swim. Do 30 laps. To hairdresser's, then back home for interview with Carol Martin of *CBS Evening News*. Expect to comment on elections; instead she poses me in black suit against fireplace and asks about diet. Apparently diet more popular than politics.

Spend afternoon at office. Work on testimony for gay-rights resolution. Eat lunch at desk (cottage cheese, tuna, lettuce). Have phone conference with staff at National Advisory Committee for Women (which I co-chair) to discuss plans for first anniversary of National Women's Conference.

Meet Martin for dinner at seven (steak, salad, black coffee). People at next table dousing baked potatoes with sour cream. Drive to Channel 13 for on-air election postmortem.

Go home to watch late returns (drink black coffee, nibble an apple). Results confusing. Democrats acting like Republicans. Sorry about Ed Brooke, but Paul Tsongas fine liberal. Carey winning. Capital-punishment issue not decisive. Women down from eighteen in House to sixteen, but pick

up three newcomers, including Geraldine A. Ferraro in Queens. Feel terrible about defeat of incumbents Helen Meyner in New Jersey and Martha Keys in Kansas. Even worse is Yvonne Burke's loss in attorney-general race in California. Her opponent real mudslinger, lots of money. Commentators talk about unexpectedly heavy turnout, but only 37 percent of electorate votes, which means country is run by two minority parties and big political spenders. Talk to Carter Burden and commiserate. "Now I know how you feel," he says.

The Race That Won't Take Place

By Councilman Henry Stern

Jay Goldin's unexpected defeat for state comptroller has upset the plans of aspirants for his not-to-be-vacated office. In fact, the city comptroller's race had been shaping up as the principal political activity of 1979, the one year out of our four-year political cycle when politicians are idle. Filling the Goldin vacancy would have occupied candidates, pollsters, and party givers.

The two front-runners in the race that is not to be were Deputy Mayor Herman Badillo and Manhattan Borough President Andrew

Stein. Badillo, who resigned a seat in Congress to become one of seven deputy mayors, has made no secret of his desire to hold citywide office, and as an attorney and an accountant he is professionally qualified. His ethnic group, the Puerto Ricans, are numerous in the city but have never been represented on the Board of Estimate (except by him).

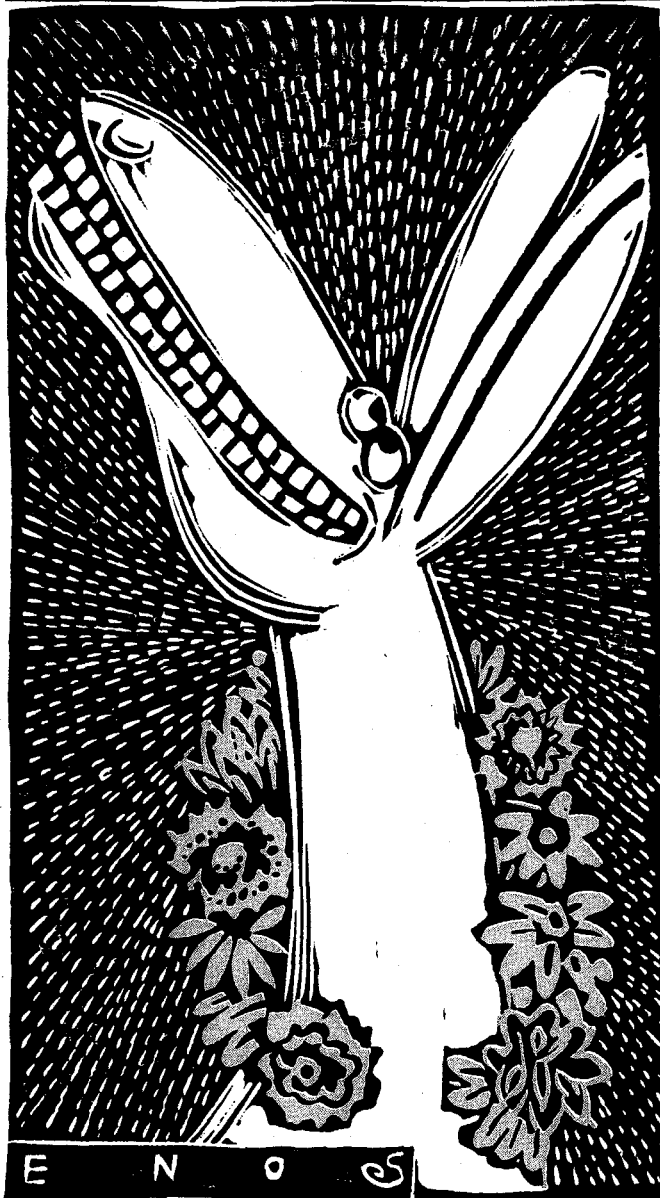
Stein, who has served ten months as Manhattan borough president, wants to be president of the United States. To do this it is necessary to hold a succession of intermediate elective offices. Now his ambition and expenditures must be deferred to the 1980 Senate race.

Stein and Badillo would probably not have been the only contestants. Councilman Edward L. Sadowsky, chairman of the Finance Committee, might in old politics have been called a logical contender. He is from Queens, Mayor Koch is from Manhattan, and Council President Carol Bellamy is from Brooklyn.

Assemblyman Charles E. Schumer of Brooklyn, at 27, would be the youngest candidate for citywide office. As chairman of an Assembly subcommittee, he makes useful recommendations, such as the building of asphalt plants. Unfortunately, he has not yet found a Bernard Bergman.

Antonio Olivieri, Leon Katz, and Howard Golden had also been testing the waters.

Without the race for Jay Goldin's still-occupied office, 1979 will be much less interesting politically. A lot of people will save an enormous amount of time and money. One person will lose the chance to rise in the world. City government will be more stable, and it is hoped that attention that would otherwise be paid to politics can be spent on government.



LET'S ALL
LOOP-THE-LOOP
WITH CHANCE WAYNE.

Loopy knits with more
texture, more color, more fun.
Heathery pastels and
jolting jewel-tone combos,
all designed and engineered
by Chance himself.

Mix at will as you head
from office to out on the town.

Here, unstructured jacket, priced 96.00

Drawstring blouson, priced 78.00

Slim front-back slit skirt, priced 54.00

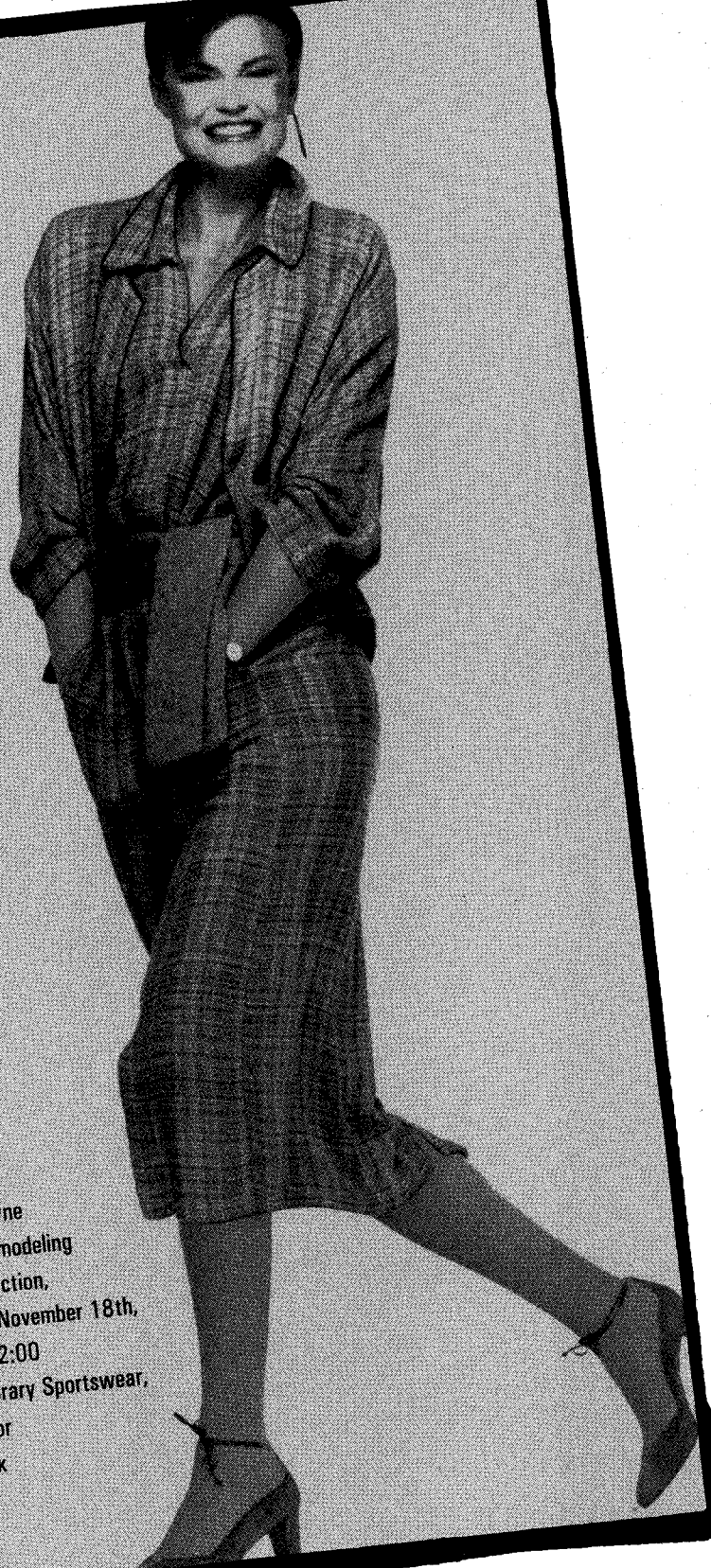
Mostly turquoise, yellow and shocking pink
rayon in one-size design. By Chance.

Add 1.75 outside delivery area
and sales tax where applicable.

Contemporary Sportswear

New York Chicago Beverly Hills

Chance Wayne
and action modeling
of the collection,
Saturday, November 18th,
12:30 to 2:00
Contemporary Sportswear,
Third Floor
New York



BONWIT TELLER

NEW YORK MANHASSET SCARSDALE SHORT HILLS PHILADELPHIA WYNNWOOD JENKINTOWN CHICAGO OAK BROOK BOSTON TROY PALM BEACH BEVERLY HIL

The City Politic/Sidney Zion

HOW PERRY DURYEA LOST THE ELECTION

A Realistic Victor

In the thirties, A. J. Liebling wrote a piece about one Hymie Katz, of whom the boys who hung around the I & Y cigar store on Broadway used to say, not without awe: "Hymie is a *tumbler*. Hymie is a man what knows to get a dollar."

Hughie Carey, if he is not exactly a *tumbler*, is certainly a man what knows to get elected.

At first blush, this would seem too obvious for comment. Carey after all is not in the habit of losing elections.

In 1974, as "Hughie Who?," he opened with six points in the polls only to smash Howard Samuels in the Democratic primary, and then he took Malcolm Wilson in a walk. Last week, he became the first Democrat since 1938 to repeat as governor of New York.

So of course he "knows to get elected," and what's new?

Well, what's interesting is how he did it. For while he could not have done it without Perry Duryea, this was not simply a case of one man blowing an election—although Duryea did all he could to do just that.

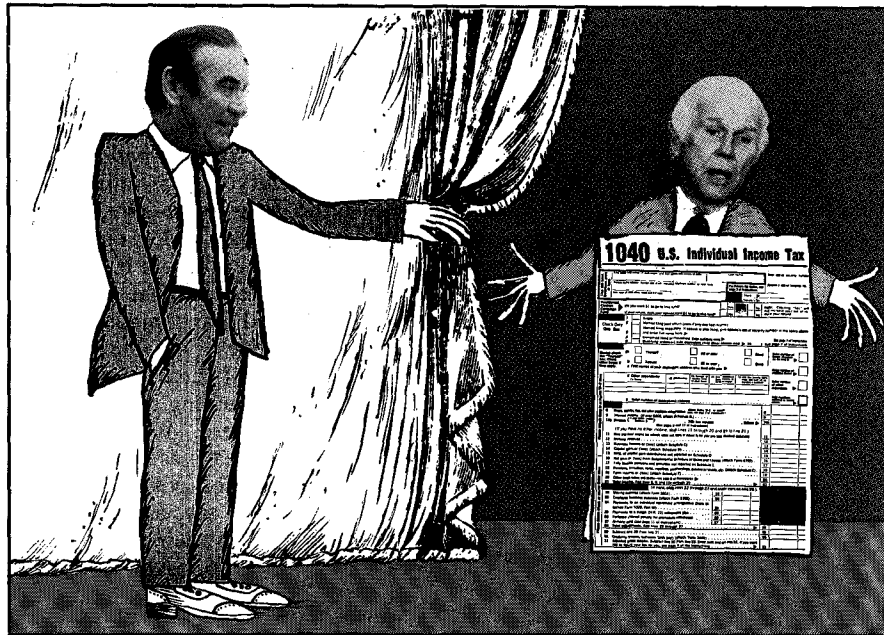
What carried Carey through—despite everything, underneath everything—was the cold realism that has marked his political career in recent years.

Unlike most politicians—and surely unlike Duryea—Carey does not kid himself. Coming into this campaign, he knew exactly what his problems were and just who his enemies were.

It happened that his major problem was himself. Clearly bored with the job of governing, he had managed to convey this to the public in living color. He would rather be at P.J. Clarke's and "21" than in Albany, and for a long time it was not only that he'd rather be—he *was*. This playboy image, all the worse for the fact that he wasn't even a happy bouncer à la Jimmy Walker, became so embedded in the public mind that his managers nearly despaired of dispelling it.

Thus, as late as last summer—months after Carey had "cleaned up his act"—a statewide name-association poll conducted by the Democrats showed that 50 percent of the people said "P.J. Clarke" when hearing the name "Hugh Carey."

Closely connected with this was Carey's notorious inaccessibility—a term



with more than one connotation. In its simplest form it meant that few could get his ear, not excluding Lieutenant Governor Mary Anne Krupsak, who became so exasperated that she ran a primary fight against him.

Otherwise, it was a code word for double cross. Wherever politicians gathered it was said of Hugh Carey that he never crossed a person he didn't double-cross.

And so, his principal enemies: himself and those who helped him up the slippery pole.

In retrospect it is plain that there was method to Carey's skewering of old friends. Abe Beame, for example, was as responsible as any man for Carey's nomination in 1974. But last year Carey threw Mario Cuomo at him—it was nothing less than pouring water on a drowning man.

How could he do it? Why would he do it? Well, Beame was a clubhouse politician, warp and woof out of the Brooklyn democracy. So, of course, was Carey. The difference was that the bosses hated Carey just as Carey disdained them—and for that reason.

He understood that they were the enemy, and so why support their man for mayor when he could elect his own?

In the race, Cuomo couldn't float, and just like that Carey dumped him for Ed Koch. But it wasn't just like that; it was realism—cold and ruthless. You try to wipe out the enemy and

when you fail you embrace him.

So Carey made peace with the bosses, and when Ms. Krupsak bolted him he made peace with Cuomo.

Similarly, after jettisoning Patrick Cunningham from the chairmanship of the state Democratic party, Carey last spring sat for catcalls at a testimonial dinner thrown by the Bronx Dems for Pat. Cunningham, said Carey, had been the victim of a vicious prosecution by Maurice Nadjari, a man whom he—Carey—had managed to push out of public office.

Since Carey had dumped Cunningham because Pat was indicted by Nadjari, this line was more than chutzpah—it was shameful.

But that is the point, and it is said here without rancor and indeed with a certain admiration. Carey's singular dedication to winning required shamelessness, and to be re-elected Carey had to do whatever was required.

Who but a man without shame would have so much as approached Andrew Stein for an endorsement?

Stein's father, Jerry Finkelstein, was one of Carey's earliest backers. When Hughie became governor he thanked Finkelstein by refusing to reappoint him to the Port Authority. Then, when Andy defeated Robert Wagner Jr. for the Democratic nomination for Manhattan borough president, Carey backed Wagner on the Republican-Liberal lines.

Last month, while he was still be-

hind in the polls, the governor struck a deal with Stein which by its stated terms was shameless. In return for Stein's support, Carey agreed to pick up drug costs for the elderly. As if to say that without the Stein endorsement the senior citizens would have had to fend for themselves.

Beyond all of these moves—and there were more—Carey was smart enough to put his campaign into the hands of David Garth, to hell with the gripings of the pols.

Garth brilliantly created an image of Carey as a man in motion, an exact contrast to the man who didn't care. Moreover, Garth helped to turn Duryea into a one-issue candidate, even though that issue was capital punishment, which Garth last year used to make Ed Koch mayor of New York.

And this brings us to poor Perry, who, even before CBS called him a loser some thirteen minutes after the polls closed, was being blamed by the Republicans for blowing the election.

Surely few men have had more going for them than Duryea did at the outset of this campaign. Not only was Carey despised by much of the electorate and most of his own party, Duryea seemingly had nothing going against him—and he “looked like” a governor.

Commentators and politicians alike will be picking over Duryea's bones for years on this one, but already the highlights of his disaster are clear.

He created himself as granite and so could not move. He failed to so much as indicate what his dream for New York was, except to show that he had no dream.

His campaign from the beginning was negative, and as it rolled along it degenerated into bickering. Even his ace, the death penalty, went down without authority, for the good reason that he didn't really believe in it. A decent man can't hustle an indecent issue.

Despite it all, Duryea was ahead two weeks before the election. Then Carey went to his throat.

It was, I think, Churchill who said that whatever the enemy can do to you he will do to you. So—the tax reports.

Duryea and his managers knew at the outset that he was vulnerable on his personal financial situation. His money, like that of all millionaires, was sheltered.

This meant that he had paid relatively little in taxes across the years. What to do? Shall we break it early and get it over with? Shall we explain that we took full advantage of the tax loopholes, within the law? Or should we just do nothing and hope it will go away. Duryea opted for doing nothing, and as the campaign wore on he thought

he had it made. If Carey was going to break the issue, wouldn't he do it right away?

But you don't have to be as politically adept as Hugh Carey to know better than to go with your haymaker in the first round. Any pug knows to use the dropper when the fight is nearly over and there is no time to come back.

So Duryea, who worried that the average blue collar would resent paying more taxes than a millionaire candidate, got hit with worse. Now the voter not only “knew” this, he had to wonder what else Duryea was hiding.

There is no way to be sure, but if anything turned the tables on Perry Duryea at the sixteenth pole it was the personal-finance issue. What else but stonewalling could have made voters remember Watergate?

And yet, for all of these things, perhaps there was something more fundamental at work here. Was it pure chance Perry Duryea was the first assemblyman to run for governor since Al Smith? That is to say, assemblymen are always hostage to their past. They, unlike governors, have to vote on bills.

Duryea has been in the Assembly since 1960, and for a few years he was the speaker. As a result, whenever he seemed to have Carey on the mat during the endless debates, Carey was able to counter by bringing up one Duryea vote after another.

This turned the debates into hash, which helped Carey no end. For while Carey was unable to smash Duryea face to face—as he had predicted—he didn't need to. All he had to do was to make it a muddle, and in that he succeeded.

If there is an overriding lesson to be learned from this election it may be that no assemblyman should run for governor.

Indeed, if Stanley Steingut is an example, perhaps no assemblyman should run for the Assembly. Or at least no speaker who has managed to make powerful enemies.

In September, Steingut lost the Democratic line to a “nobody” named Murray Weinstein. In fact, he had lost it three years ago when he went to war with Andy Stein over the nursing-home scandals.

Stein, then an upstart assemblyman, accused Steingut of ordering him to “lay off” Bernard Bergman, the nursing-home pirate. Steingut called Stein a “goddamned liar.” But a few weeks later, before a U.S. Senate committee, Steingut said he couldn't “recall” any such thing.

This waffling was enough to destroy Steingut. Andy Stein, whose word is gold with the senior citizens, went into

Brooklyn and wiped out Steingut in the primary.

Still, Stanley decided to try again, this time on the Liberal line. It is one of the neatest ironies of local political history that the Liberal party, bereft of its late leader, Alex Rose, should now have as its quintessential standard-bearer Stanley Steingut, the boss of all bosses. Rose, on the face of it at least, created the party to fight the bosses.

Anyway, Steingut went down again last week, despite a fierce campaign that enlisted hundreds of thousands of dollars and the support of all the major city papers, not to mention nearly every Democratic politician extant—including such “reformers” as Ed Koch, Carol Bellamy, Herman Badillo, and Robert Abrams.

That Andy Stein managed to defeat him against this array says plenty about Stein's power. It says almost as much about his credibility, however, that at the eleventh hour he supported Hugh Carey, a man he loves quite as much as he loves Stanley Steingut.

Stein is said to have made that move in the hope that Carey would back him for city comptroller next year. The trouble is that Harrison J. Goldin will be city comptroller next year, having gone down to Ned Regan for state comptroller.

Tough bubbles, as they say. And as they say, Hughie Carey is a man what knows to get elected.

Gay Bashing at City Hall

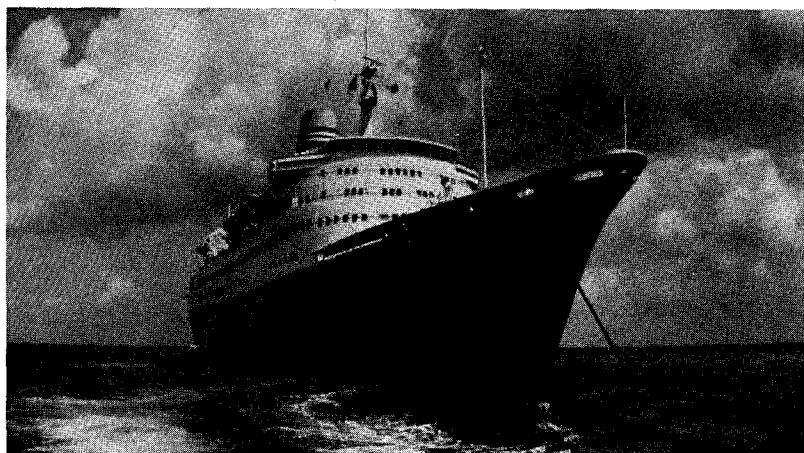
As in that Saul Steinberg *New Yorker* cover where a massive Manhattan sits in the foreground while the rest of the world is relegated to tiny strips and dots in the distance, our own vision of ourselves often bears little resemblance to the real lay of the land.

Just a day after last week's elections—nationwide balloting which saw Californians and the folks in provincial Seattle vote to maintain equal rights for homosexuals—New York's City Council General Welfare Committee voted down a bill which would have done just that in our self-proclaimed bastion of Western civilization.

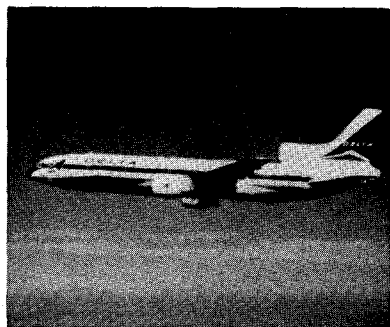
The 6-to-3 vote against the measure should have come as no surprise though. Despite a plea from Mayor Koch, our council made it seven straight years for keeping the five boroughs officially anti-gay. The “nay” swing votes were those of Ted Silverman, an increasingly strong Brooklyn Democrat, recently feeling full of himself owing to Stanley Steingut's defeat, and Steve Kaufman of the Bronx, who has feared his Co-Op City constituents might not really be as liberal as they are sometimes thought to be.

—David Rosenthal

YOUR OWN MULTI-MILLION-DOLLAR YACHT TO THE CARIBBEAN. FLY TO IT ON DELTA FOR ONLY \$75* ROUND-TRIP.



When you're cruising the Caribbean on Norwegian America Line's Sagafford or Vistafjord, you experience a kind of elegance, a special sort of service, that feels like your own personal yacht.



And when you're on Delta, the airline run by professionals, you can save flying to your ship with Norwegian America's new FareSaver air discount program.

From now through May 4, 1979, you can fly Delta round-trip to your ship waiting in Port Everglades for just \$75 more than your 14-night cruise. (*Norwegian America Line pays full applicable air tariff. Included in your complete fly/cruise vacation from \$1,125

to \$2,425 is round-trip day coach airfare, from New York, and round-trip ground transportation between airport and your ship.)

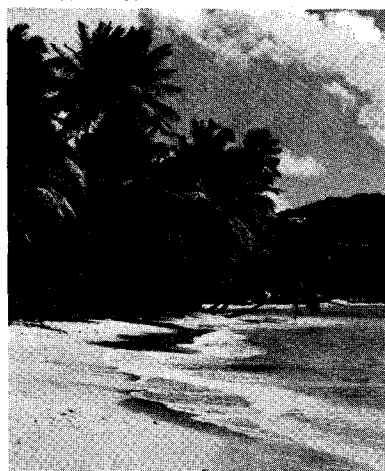
Which means you can take your choice of over 12 Norwegian America 14-night cruises, to places like Haiti, St. Vincent, Grenada, St. Thomas, Venezuela, Curacao, Barbados, Puerto Rico and more. And save money while you're enjoying your yacht's remarkable service.

As your yacht courses through the cobalt-blue Caribbean, your crew and serving staff offer you an astonishing array of cuisine, activities, and sheer entertainment to choose from.

(Everything from the best Piña Colada afloat, to seven-course dinners prepared by 32 European-trained chefs, to—on special cruises—backgammon tournaments, photography

lessons, and even a literary festival.)

So ask your travel agent about the new FareSaver \$75 airfare on our 14-night cruises, and about our 8-night fly/cruise/resort vacations.



And fly Delta to your own personal multi-million-dollar yacht.

Mr. Michael Grossman
Norwegian American Line
P.O. Box 954
Madison Square Station
New York, New York 10010

Please send me Norwegian America's new Caribbean cruise brochure and complete details on FareSaver air discounts.

Name _____

Street _____

City _____

State _____ Zip _____

Travel Agent _____

 **Norwegian America Line.**
 **Delta Air Lines.**

Registered in Norway.



SAVE \$105.00 ON THIS OVERCOAT BEFORE IT REACHES THE STORES

**(You're Buying Direct from
the New York Manufacturer)**

Saint Laurie works its own magic on its overcoat collection. Cozily warm as winter demands, and traditionally, yet differently cut in the inimitable style of Saint Laurie.

For the faultlessly dressed man who's seeking a different look that still reflects Saint Laurie's classic approach, there's this long and lissome overcoat in taupe 100% wool velour. You'll also find the aristocrat of coats, cut to emphasize the waistline in navy, camel and Cambridge grey 100% wool velour. And, of course, the classic double-breasted polo overcoat you'll wear everywhere. In blends of cashmere/wool, and camel hair/wool. All in traditional camel shades. All-cashmere also available.

All designed and tailored with Saint Laurie's fanaticism for authenticity and fit. The stores will sell these coats up to \$300. You can buy them directly at Saint Laurie for as little as \$178.

Saint Laurie Ltd.

**THE NATION'S
LEADING MANUFACTURER
OF CLASSIC BUSINESS SUITS**

84 Fifth Avenue at 14th Street
6th Floor

Mon.-Sat. 8:30 am to 5:30 pm
Thursdays 'til 7:30 pm
212-242-2530

American Express & all major credit cards.

Gandalf in
The Lord of
the Rings
opening
November 15
at the
Ziegfeld.

John Cherry
in Ice
Dancing,
opening at the
Felt Forum
November 21.



Leslie
Dillingham
and Trueman
Kelley in
The Coach
with the Six
Insides,
opening
November 16
at the Theater
of the Open
Eye.

Frances
Faye sings at
Hippopot-
amus II from
November 14.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

November 14 thru 21

T	W	T	F	S	S	M	T
14	15	16	17	18	19	20	21

MOVIES

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid
rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). *Bread and Chocolate*.
St Marks Cinema, 2nd Ave at 8th (533-9292).
Grease; *Shampoo*.
Theatre 80 St. Marks, 80 St Marks Pl (254-7400).
11/14, *Ma and Pa Kettle*; *Ma and Pa Kettle at*
Home. 11/15, *Yolanda and the Thief*; *The Pirate*.
11/16, *Chained*; *Dance, Fools, Dance*. From 11/17,
to be announced.
Cinema Village, 22 E 12th (924-3363). 11/14,
America at the Movies; *The Love Goddesses*. 11/
15, 16, *Cherry, Harry, and Raquel*; *Finders Keepers*;
Lovers Weepers. 11/17, 18, *Desperate Living*;
Female Trouble. 11/19, 20, *Night Full of Rain*;
Swept Away. 11/21, *The Godfather, Pts I & II*. 11/
22, 23, *The Cheap Detective*; *Gumshoe*. 11/24, 25,
Auntie Mame. 11/26, 27, *Distant Thunder*; *Siddhar-*
tha.
Gramercy, 23rd St nr Lexington (GR 5-1660). *Magic*.
Bay Cinema, Second Ave nr 32nd (679-0160). *Water-*
ship Down.

Murray Hill, 34th St nr 3rd Ave (685-7652). Thru 11/
16, *The Wiz*. From 11/17, *Message from Space*.
34th St East, nr Second Avenue (683-0255). *Death*
on the Nile.
Eastside, 3rd Ave at 55th (755-3020). *Watership*
Down.
Sutton, 57th nr 3rd Ave (PL 9-1411). Thru 11/20, *A*
Wedding. 11/21, Theater closed. From 11/22,
Movie, Movie.
Trans-Lux East, 3rd at 58th (PL 9-2262). *Comes a*
Horseman.
Plaza, 58th St, E of Madison (EL 5-3320). *The Wiz*.
Baronet, 3rd Ave at 59th (355-1663). *Autumn Sonata*.
Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 11/14,
Goin' South. From 11/15, *The Boys From Brazil*.
D.W. Griffith, 59th Street East of 2nd Ave (759-4630).
Up in Smoke.
Cinema I, 3rd Ave nr 60th (PL 3-6022). *Days of*
Heaven.
Cinema II, 3rd nr 60th (PL 3-0774). *Slow Dancing in*
the Big City.
Gemini I, 2nd Ave at 64th (832-1670). *A Dream of*
Passion.
Gemini II, 2nd Ave at 64th (832-1670). *Midnight*
Express.
Beekman, 2nd Ave nr 65th (RE 7-2622). *Magic*.
68th St Playhouse, at 3rd Avenue (RE 4-0302). *Once*
in Paris.

AROUND TOWN

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Death on the Nile*.

72nd St East, nr 1st Ave (BU 8-9304). *Grease*.

Whitney Museum, 945 Madison (794-0600). 11/14-19, *Killer of Sheep* (Charles Burnett). 11/21-26, Films of Kathryn Bigelow, Manuela De Landa, and Betty Ferguson.

Trans-Lux 85th, at Madison (BU 8-3180). *Interiors*.

UA East, 1st Ave at 85th (249-5100). *National Lampoon's Animal House*.

Loews Orpheum, 86th at 3rd (AT 9-4607). *The Wiz*.

Loews Ciné, 3rd Avenue near 86th Street (427-1332). *Paradise Alley*.

86th St East, off 3rd Ave (AG 9-1144). Thru 11/16, *Comes a Horseman*. From 11/17, *Message from Space*.

RKO 86th I & II, at Lexington (AT 9-8900). I. *Midnight Express*. II. *The Wild Geese*.

WEST SIDE

Film Forum, 15 Vandam St (989-2994). 11/16-19, *The Wrong Move* (Wim Wenders/Peter Handke). 11/23-26, 30-12/3, *The Wedding Camels* (Judith & David MacDougall).

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 11/14, *She and He; Floating Weeds*. 11/15, *Jules and Jim*; *Mado*. 11/16, *Rebellion in Patagonia*; *Tupamaros*. 11/17, 18, *Dr. Strangelove*; *The Manchurian Candidate*. 11/19, *Freaks*; *The Ape Woman*. 11/20, *Innocence Unprotected*. 11/21, *Sword of Justice*, pt II; *Gate of Hell*. 11/22, *October*; *Triumph of the Will*. 11/23, *Os Fuzis*; *Cuba: Battle of 10,000,000*. 11/24, *The Philadelphia Story*; *Woman of the Year*.

Waverly, 6th Ave at 3rd St (WA 9-8037). *National Lampoon's Animal House*.

8th St Playhouse, 52 W 8th (674-6515). 11/14, 15, *Word Is Out*; *Point of Order*. Every Fri & Sat at *Midnight The Rocky Horror Picture Show*.

Greenwich, 12th at Greenwich (WA 9-3350). *Comes a Horseman*.

Quad, four cinemas at 34 W 13th (255-8800). I. *Interiors*. II. Thru 11/16, *Who Is Killing the Great Chefs of Europe?* From 11/17, *Midnight Express*. III. *Up in Smoke*. IV. *Interiors*.

National, Bdway at 44th (869-0950). *Magic*.

Loews Astor Plaza, Bdway at 44th (869-8340). *The Wiz*.

Loews State I, Bdway at 45th (582-5070). *The Wild Geese*.

Loews State II, Bdway at 45th (582-5070). Thru 11/16, *Midnight Express*. From 11/17, *Message From Space*.

Criterion, Bdway nr 45th (JU 2-1796). *Comes a Horseman*.

Victoria, Broadway & 46th (354-5636). Thru 11/14, *Who Is Killing the Great Chefs of Europe?* From 11/15, *Goin' South*.

Embassy I, Bdway at 46th (757-2408). *National Lampoon's Animal House*.

Embassy II, III, IV, Bdway at 47th (730-7262). II. *Foul Play*. III. *Saturday Night Fever*. IV. *Grease*.

Forum, Bdway at 47th (757-8320). *Death on the Nile*.

RKO Cinerama I, Broadway at 47th (975-8366). *Up in Smoke*.

RKO Cinerama II, Broadway at 47th (975-8366). *The Big Fix*.

Rivoli, 49th & Bdway (CI 7-1635). *Paradise Alley*.

Radio City Music Hall, 6th Ave & 50th (246-4600). *Caravans*. On the stage: "The Nativity."

Guild, 33 W 50th (PL7-2406). *Watership Down*.

Museum of Modern Art, 11 W 53rd (956-6100). 11/14, noon, Best of Zagreb and Ottawa '78; 2:30, *The Battle of Russia*; 6 p.m. What's Happening? 11/16, 2:30, *Fu Mattia Pascal*; 6 p.m. *Mille Lire at Mese*; 8:30, *Addio, Giovinazza!* 11/17, 2:30, *Mille Lire at Mese*; 6 p.m. *The Battle of Russia*. 11/18, noon & 1:15, *Happy Birthday Mickey Mouse I*; 2:30 & 3:45, *Happy Birthday, Mickey Mouse II*; 5 p.m. *Happy Birthday Mickey Mouse III*. 11/19, noon, *Happy Birthday, Mickey Mouse III*; 2:30, *Addio, Giovinazza!*; 5 p.m. *Une Partie de Campagne* and *Le Dejeuner sur l'Herbe*. 11/20, noon, Matisse programs; 2:30, *Addio, Giovinazza!* 6 p.m. An evening with Sebastian Kamba, and N.Y. premiere of *La Rancon d'Une Alliance*. 11/21, noon, Matisse programs; 2:30, *Beau Brummel*; 6 p.m. What's Happening?

Ziegfeld, 141 W 54th (765-7600). Thru 11/14, *The Boys from Brazil*. From 11/15, *Lord of the Rings*.

Festival, 57th nr 6th (757-2715). *Interiors*.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 11/14, *The Third Man*; *F for Fake*. 11/

15, *Pandora's Box*; *The Blue Angel*. 11/16, *The Godfather II*. 11/17, *Citizen Kane*; *The Magnificent Ambersons*. 11/18, *Last Tango in Paris*; *Breathless*. 11/19, *Khovanscina*; *Eugene Onegin*. 11/20, *Moses and Aaron*; *Mozart in Love*. 11/21, *Lola*; *The Umbrellas of Cherbourg*. 11/22, *Lord Love a Duck*; *Will Success Spoil Rock Hunter*. 11/23, *Children of Paradise*. 11/24, *Seven Beauties*; *To Be or Not To Be*.

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 11/14, *Grease*. From 11/15, *The Big Fix*.

Little Carnegie, 57th St nr 7th (246-5123). Thru 11/14, *Bread and Chocolate*. From 11/15, *The Boys from Brazil*.

Paris, 4 W 58th (MU 8-2013). *Violette*.

Cinema III, 59th at the Plaza (752-5959). *A Wedding*.

Paramount, 2 Gulf & Western Plaza (247-5070). *Magic*.

Regency, Bdway at 67th (724-3700). 11/14-15, *Fun With Dick and Jane*; *Stage Struck*. 11/16-18, *Twelve Angry Men*; *The Best Man*. 11/19, 20, *Sunday in New York*; *A Doll's House*. 11/21, 22, *Cat Ballou*; *Lilith*. 11/23-25, *Klute*; *Madigan*. 11/26, 27, *Sometimes a Great Notion*; *Hired Hand*.

Embassy 72nd, at Bdway (SC 4-6745). *Bread and Chocolate*.

Loews Quad, Bdway at 83rd (877-3190). I. *Grease*. II. *Heaven Can Wait*. III. *National Lampoon's Animal House*. IV. *Up in Smoke*.

New Yorker, Bdway nr 88th (TR 4-9189). *Interiors*.

Midtown—Broadway & 99th (222-1200) (99¢ at all times). Thru 11/14, *An Unmarried Woman*; *Alex and the Gypsy*. 11/15-21, *The Cheap Detective*; *Casey's Shadow*.

Thalia, 250 W 95th (222-3370). 11/14, *Imitation of Life*; *The Goddess*. 11/15, 16, *Blithe Spirit*; *In Which We Serve*. 11/17, 18, *Kasper Hauser*; *The Bridge*. 11/19, 20, *La Notte*; *L'Avventura*. 11/21, *All That Heaven Allows*; *Autumn Leaves*.

Olympia, Bdway at 107th (865-8128). Thru 11/14, *Who Is Killing the Great Chefs of Europe?*; *The Medusa Touch*. 11/15-21, *The Big Fix*; *Gray Lady Down*.

(Listings subject to last-minute change)

THE MOVIES

SAINTLY NO MORE



Roger Moore fires at marauding enemy aircraft in *The Wild Geese*, an adventure film about a group of mercenary soldiers who attempt to rescue the imprisoned leader of an emerging African nation. Loews State I and RKO 86th St II.

Autumn Sonata—In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Baronet.

The Big Fix—As Moses Wine, an ordinary-man Jewish detective in Los Angeles, Richard Dreyfuss is too cute by half, but he's still the best thing in this incompetent mystery. Roger Simon, adapting his own novel about a plot to discredit a liberal senatorial candidate, has made the story complicated and messy without conveying any real sense of evil. It's a soft, sentimental film, awkwardly directed by Jeremy Paul Kagan, and photographed in smoggy, greasy colors. With Susan Anspach, Bonnie Bedelia and John Lithgow. RKO Cinerama II; from 11/15, *Playboy*; 11/15-21, *Olympia*.

The Boys From Brazil—Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner (*Patton*) kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. Thru 11/14, *Ziegfeld*; from 11/15, *Coronet* and *Little Carnegie*.

Bread and Chocolate—Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Embassy 72nd; Art; thru 11/14, *Little Carnegie*.

Caravans—A big, slow, old-fashioned adventure movie based on James Michener's novel and set in "Kashkhan, Zhadestahn... somewhere in the Mideast" but actually shot in the mountains and deserts of Iran. The desert landscape, captured in Douglas Slocombe's excellent, wide-screen photography, is often quite intriguing, but the rest of the movie isn't. Michael Sarrazin, looking like a Beverly Hills lawyer in his tailored bush jacket, wanders around in a jeep searching for Jennifer O'Neill, a rebellious girl who has "crossed the Khyber pass alone on a donkey" in pursuit of her husband (Behrooz Vosoughi), only to leave him for the aging leader of a nomadic tribe (Anthony Quinn). The story doesn't make any sense, but kids should enjoy the scenery. James Fargo directed—dully. On the Big Stage: "The Nativity." Radio City Music Hall.

Comes a Horseman—Every big-time director commits a grand folly sooner or later, and this movie is Alan J. Pakula's. It's a solemnly high-minded Western with an ecology twist about two small ranchers (Jane Fonda and James Caan) who fight off a greedy cattle baron (Jason Robards) while oil interests scheme to destroy the land. The conflicts are ludicrously stark and finally unbelievable, and the movie's style conforms to a misbegotten ideal of authenticity—parched, underplayed performances, barely audible dialogue, lighting that is often affectingly dim. After 90 minutes of rectitude Jane Fonda finally smiles at Caan and the effect is like that of the sun breaking through clouds. But most of the movie is gray. The muddled screenplay is by Dennis Lynton Clark. Criterion; Trans-Lux East; Greenwich; thru 11/16, 86th St E.

Days of Heaven—Terrence Malick's much-awaited second feature (the first was *Badlands*) is extraordinarily handsome but perversely undramatic and uninvolved. Set in the Texas Panhandle around 1915, it's both an oddly unerotic triangle drama and a quasi-biblical parable about the fall of a prosperous farmer and a young couple who prey on his wealth. This isn't a movie, it's an art-history lecture. Starring Sam Shepard (the playwright), Richard Gere, Brooke Adams, and Linda Manz. The miraculous cinematography is by Nestor Almendros. Cinema I.

Death on the Nile—A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot soberly, which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Loews Tower East; 34th St E; Forum.

A Dream of Passion—Melina Mercouri rampages her way through the floridly written role of a famous Greek actress who returns home to play *Medea* on stage. During the rehearsal period she meets an imprisoned American woman (Ellen Burstyn) who has killed her own children in order to punish her adulterous husband—a real *Medea*, savage and desperate. The encounter should produce a change in Mercouri but instead it only produces an occasion for more self-display. The movie is a bit much. Written and directed by Mercouri's husband, Jules Dassin. Gemini I.

Foul Play—Chevy Chase as a police detective and Goldie Hawn as a librarian are much too cute together in this jumpy comedy-thriller set in San Francisco. The writer-director, Colin Higgins, borrowing from everyone and everything, has managed

to compile an anthology of sure-fire effects. Higgins will get a hit out of it but not a movie he can call his own. Embassy II.

Goin' South—Jack Nicholson is a scruffy outlaw about to be hanged, and newcomer Mary Steenburgen is a virgin with an inherited gold mine who claims him as her husband. Their Punch-and-Judy life together is occasionally charming and funny, but the material just isn't fresh enough to cause many surprises. Nicholson, who directed the picture himself with a mischievous love of disorder, is obviously having a good time, but the attractive Steenburgen, who pouts and poses a lot, looks trapped in a terribly old-fashioned role. Another beautiful job of cinematography by Nestor Almendros. Thru 11/14, Coronet; from 11/15, Victoria.

Interiors—Woody Allen's austere, utterly serious study of the emotional and spiritual exhaustion of a prosperous New York family is a bit pretentious and occasionally absurd, but by the end the despairing vision of life's inevitable tragedies takes hold, and you're impressed. Woody nearly out-Bergmans Bergman in scenes of frustration and self-hatred, but he has a power of his own, too. Excellently acted by Geraldine Page, Diane Keaton, Marybeth Hurt, Maureen Stapleton, E. G. Marshall, Richard Jordan and Sam Waterston. Festival; New Yorker, Quad; Trans-Lux 85th.

Magic—A shallow, gimmicky thriller about a psychotic ventriloquist (Anthony Hopkins) and his demonic dummy. Who dominates whom? And who cares? Much of William Goldman's screenwriting is on the level of an old Rod Serling show; specifically, the plot seems stolen from the Michael Redgrave episode in the infinitely superior 1946 British horror film, *Dead of Night*. Ann-Margret is on hand as the owner of a Catskills resort (!?), and Burgess Meredith, also trying to be Jewish, plays a tough old talent agent based on "Swift" Lazar. The movie works you up over nothing. Richard Attenborough has improved as a director and should find some decent material. With Ed Lauter. National; Beekman; Paramount; Gramercy.

Message From Space-A Japanese-made science-fiction spectacular directed by Kinji Fukasaku, starring Vic Morrow and Sonny Chiba, with an international cast. From 11/17, Loews State II; 86th St East; Murray Hill.

Midnight Express—The true story of Billy Hayes, an American student arrested in Turkey in 1970 for drug possession (hash) and sentenced to years of torment in an Istanbul prison. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. It's also violently and irrationally anti-Turkish (without exception Billy's Turkish fellow prisoners, as well as the guards, are subhuman). It seems to be a gigantic cautionary tale for middle-class tourists: Don't get caught. Starring newcomer Brad Davis and featuring John Hurt, Randy Quaid, and Mike Kellin. Alan Parker directed. RKO 86th St I; Gemini II; thru 11/16, Loews State II; from 11/17, Quad.

Movie, Movie—George C. Scott, Trish Van Devere, Art Carney, Eli Wallach, Red Buttons, Barbara Harris, Ann Reinking, Barry Bostwick, and Harry Hamlin in a comedy that spoofs movies in the era of free dishes. Opens November 22nd at the Sutton.

National Lampoon's Animal House—A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. Waverly; U.A. East; Embassy I.

Once in Paris—A surprisingly effective and enjoyable little movie by Frank D. Gilroy (he wrote, directed, produced) about a naive American screenwriter (Wayne Rogers) who goes to Paris to work and falls in with two people who have been around the track a few times—a tough, alarmingly versatile chauffeur (Jack Lenoir) and a beautiful English woman (Gayle Hunnicutt, who's from Texas, but you'd never know it) looking for a temporary bed partner. The movie might be called "bittersweet" (with an emphasis on bitter), but that sounds clichéd, and there are no clichés here. *Once in*

Paris is the only true "adult movie" in town. 68th Street Playhouse.

Paradise Alley—Written and directed by Sylvester Stallone, and a bizarre ego trip it is. Set in the Italian section of Hell's kitchen in 1946, the movie is about love and rivalry among three brothers—half-witted Lenny (Armand Assante), who becomes a wrestler; sinister Victor (Lee Canallito, imitating Pacino), who serves as Lenny's manager; and Cosmo (Stallone), the neighborhood loser, a boring garrulous man we are supposed to love solely because Stallone plays him (we don't). Trying for warmth and color, Stallone has written a script that sounds like a nagging, fake-chummy old radio show. In the upbeat ending he uses the fifth-rate sport of wrestling as an audience turn-on. But wrestling isn't boxing, and Lenny isn't Rocky. The movie is both opportunistic and hopelessly out of it. Rivoli; Loews Cine.

Slow Dancing in the Big City—A contemporary romance between a tough newspaperman and a dancer (Paul Sorvino and Anne Ditchburn), directed by John Avildsen. Cinema II.

Up in Smoke—The comedy team of Cheech and Chong try to get high and stay high in a genial, casually lousy pothead farce set in Los Angeles. Without jobs, plans, ambitions, or responsibility, they devote themselves to dope and seem as happy as Henry Miller's scruffy expatriates in *Tropic of Cancer*. As you watch this often funny film, you sink into the disreputable comforts of slobbiness. Written by the two comics and directed by their record producer, Lou Adler. D.W. Griffith; RKO Cinerama I; Quad.

Violette—Based on a true story (from the early thirties) about an 18-year-old Parisienne who poisoned her father and stole his money. The child of repressed and hypocritical lower-middle-class parents, Violette sneaks out of the house at night in her lipstick and black furs (she looks like a hooker in a Brassai photograph) and searches for adventure. But in Claude Chabrol's perversely muted and ironic film, starring Isabelle Huppert, Violette doesn't have a good time even when she sins. With Stéphane Audran and Jean Carmet. Paris.

Watership Down—Film based on Richard Adams's book focusing on a warren of rabbits who are forced to abandon their habitat to seek a safe new one. Directed by Martin Rosen, animated, features the voices of Ralph Richardson, Harry Andrew, Denholm Elliott, and the late Zero Mostel. Guild; Eastside; Bay Cinema.

A Wedding—Two large families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derivative this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, Desi Arnaz, Jr. and Mia Farrow. Cinema III; thru 11/20, Sutton.

Who Is Killing the Great Chefs of Europe?—Robert Morley is in savage good form as a heartless and witty publisher of a London gourmet magazine in this formula romantic thriller starring George Segal and Jacqueline Bisset. It seems the chefs are being knocked off in the style of their most famous recipes: The chef good with meats is roasted, the sea food genius is drowned in a lobster tank, etc. Most of it is crudely done, but see it for Morley's passionate theatricalism. Screenplay by Peter Stone. Direction by Ted Kotcheff. Thru 11/14, Olympia, Quad and Victoria.

The Wiz—Monstrously overproduced and underfelt all-black musical version of *The Wizard of Oz*. Diana Ross, singing and acting well in a basically synthetic role, is Dorothy—not a teenage girl but a 24-year-old Harlem schoolteacher afraid of life. She travels through Oz (a half-realistic, half-fantastic New York) looking for the Wiz (Richard Pryor) and accompanied by the Scarecrow (high-voiced Michael Jackson), the Tin Man (Nipsey Russell), and the Lion (Ted Ross). Tony Walton's huge sets serve mainly as static backdrops, and director Sidney Lumet can't seem to find a place to put the camera. The gigantic production numbers are shot from so great a distance that we can't see dance movement. *The Wiz* is a Radio City Music Hall version of soul. With Lena Horne and Mabel King. Loews Astor Plaza; Plaza; Loews Orpheum; thru 11/16, Murray Hill.

Theater

ON BROADWAY

CURRENT

Ain't Misbehavin'—Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlene Woodward, and Neil Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

Annie—*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie*, as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas—Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-0246).

Chapter Two—Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Imperial, 249 W 45th (265-4311).

A Chorus Line—Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St*. Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood—A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who based it on Doyle's writings. Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

Da—On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'—Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap—Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein

ONCE, YOU COULDN'T BUY CALIFORNIA WINE IN A BOTTLE. UNLESS IT WAS INGLENOOK.



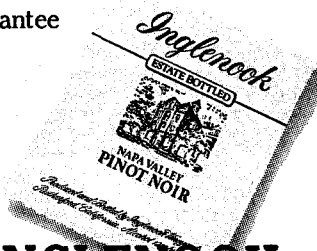
Before Inglenook, when you bought wine you had to bring your own bottle.

of consistent quality. That's why Inglenook became the first California wine to be sold "exclusively in bottles."

Captain Niebaum understood that fine wine required more than just superior grapes. And after 100 years of making fine wine, we still understand.

THE YEAR WAS 1879 and there was no such thing as a premium California wine. Because California wine wasn't even sold in bottles. You had to bring your own.

Our founder, Gustave Niebaum, realized that no matter how much pampering the grapes received, without bottling there could be no guarantee



INGLENOOK

Celebrating 100 years of Superior Winemaking.
1879-1979

Inglenook Vineyards, Rutherford, Napa Valley, California

Our "Turnabout" Modules:

When you mix, we match.

You buy 3 and get 4!



You can hang loose with Turnabouts. They never pin you down. Start with your own mix. Group and regroup at your pleasure. Choose from sultry colors, every one a turn-on in lush velvet. Armless and corner sections are \$259 each; with any 3 you take, we include 1 at no added charge. Ottomans are only \$159 each; same deal, buy 3 get 4. National feels Turnabouts are fair play. So indulge yourself!

Small delivery charge.

NATIONAL
furniture showrooms

115 East 29th St. (Bet. Park & Lex.) • (212) 685-9431
Mon-Sat. 9-5 • Thurs. 9-9 • Sun 10-5 • Payment Plan • Master Charge • Visa • Free Parking

AROUND TOWN

the laughs are supposed to lull you into a false security. The plot, however, is impossible. With John Wood, Marian Seldes, and Richard Woods. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula—Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Eubie!—Based on songs by Eubie Blake, revue is a nice old-fashioned black musical of the kind we could have seen with rapture on Broadway some four or five decades ago. There is talent here and there is fun to be had. But if you can get into *Ain't Misbehavin'* you can see the same sort of thing brought brilliantly up-to-date. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 215 W 49th (541-6490).

First Monday in October—High-minded hokum about the first woman justice of the Supreme Court. Henry Fonda plays a dyed-in-the-wool liberal and Jane Alexander, the much younger, nobly conservative new justice. Rather than explore the social and psychological problems this might give rise to, the play falls back on a tried-and-true formula: inveterate antagonists having at each other until they arrive at warm mutual respect laced with a hint of, shall we say, an impossible love. Tues thru Sun at 8; mats Wed & Sat at 2 p.m. Sun at 3. Thru 12/9. From 11/14, ANTA, 52nd & Bway (CI 6-6270).

Gemini—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game—A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease—Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife—The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The Inspector General—The Rumanian director Liviu Ciulei has mounted Gogol's play, celebrated for having introduced realism to the Russian stage, as the most studiously expressionistic, deliberately overstylized theatrical rigamarole, with the result that a satire on human folly emerges as a biteless ballet for automatons. A few performances pass muster: Theodore Bikel's blustering mayor, Helen Burns's aging coquette, and Thomas Toner's dignifiedly crooked judge do not lose sight of the truths that are being travestied. Thru 11/19. Tues thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Circle in the Square, 1633 Bway (581-0720).

King of Hearts—A very bad movie which became a cult film has now been made into an even worse musical. Joseph Stein's book follows the movie's idiotic plot fairly faithfully, and heaps on the surefire ingredient of an adorable booby hatch such further favorites as a make-believe whorehouse and a fantasy circus. Ron Field's staging is inept and his

Classic & Chic

The newest fall fashions to complete your wardrobe. Comfortable, functional, and feminine, all geared toward the working girl's pocketbook.

BRIEF ENCOUNTER

1594 2nd Avenue (82nd Street)
Monday-Saturday 11-8

O. Henry's

Famous Steak and Seafood Restaurant
cordially invites our friends

to join us at our
PARTY TIME

OCCASION:

- meet people and make friends
- relaxed and informal atmosphere
- beautiful art
- live piano music
- open bar and hors d'oeuvres

TIME: 6 to 8 PM nightly
PLACE: The Art Gallery Dining Room

TARIFF: \$12.50 per person

RSVP: 242-2003

O. HENRY'S

Famous Steak and Seafood Restaurant
West 4th & 6th Ave., N.Y.C.

Trattoria Del Pesto

NORTHERN ITALIAN CUISINE

"FEATURING OUR PESTO
LIKE NO OTHER TASTE
IN THE WORLD."

LUNCH • DINNER • COCKTAILS
Romantic Piano Music
Credit Cards • Closed Sun.

180 Third Ave.
(Bet. 16 & 17 Sts.)
Tel. 674-7469

Enjoy Haute Szechuan & Vegetarian Cuisine

CUE... for serious Chinese food fanciers
BOB LAPE... delectable vegetarian dishes
N.Y. POST... the ultimate in Chinese food
Prix fixe dinner \$9/person
Authentic Banquet* \$12/person
*Reserv. • Inquire about Parking
7 Days Continuous Serving Noon-10 p.m.

Major Credit Cards

The Ultimate Lotus

59 East 56th St., NYC. 421-5580

AROUND TOWN

choreography is scarcely better. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Minskoff, Bdway at 45th (869-0550).

The King and I—Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru New Year's Eve. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show—A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 5 p.m. perf on Sun. Cort, 138 W 48th (489-6392).

Oh! Calcutta!—Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century—Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Platinum—Alexis Smith stars in a new musical with book by Will Holt and Bruce Vilanch, described as a charade about Hollywood's Sunset Strip and the recording industry, with the focus on a fading film star who tries to recapture her plummeting career by becoming a recording artist. Music by Gary William Friedman. With Lisa Mordente, Richard Cox, and Damita Jo Freeman. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Mark Hellinger, 51st & Bdway (PL 7-7064).

Runaways—A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

Tribute—Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce, that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Mon thru Sat at 8; mats Wed & Sat at 2. Brooks Atkinson, 256 W 47th (245-3430).

The Wiz—Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory—*Mad Dog Blues* by Sam Shepard, directed by Shan Covey. 11/17-19, 12/1-3, at 9 p.m. Bill Manhoff's *The Owl and the Pussycat*, 11/17-19, 12/1-3, 8-10, 15-17, 29-31, at 7 p.m. \$3. Academy Arts, First Ave at 51st (486-1431).

Acme Repertory—Presently playing, G.B. Shaw's *Mrs. Warren's Profession*. From 11/17, Peter Shaffer's *Black Comedy*. Both run thru 12/30. The Cubiculo, 414 W 51st (279-9321).

Actors' Alliance Rep—D.E. Scanlan's metaphysical farce *The Amazing Salami*, thru 11/19. Copi's *Daydream of a Young Lady*, directed by Rick Pagano, about a fanciful and sensual inner world. 11/21, 22, 24, 25 at 8; 11/26 at 3. \$3. 124 W 60th (LO 7-9376).

Sotheby Parke Bernet

Founded 1744 The leading firm of
art auctioneers & appraisers in the world

Upcoming Auctions

HIGHLY IMPORTANT AMERICAN HISTORICAL DOCUMENTS AUTOGRAPH LETTERS & MANUSCRIPTS

The Property of the
Elsie O. and Philip D. Sang Foundation
November 14 catalogue \$7 sale no. 4179

AMERICAN HERITAGE AUCTION OF AMERICANA

November 16-18 catalogue \$12 sale no. 4180

PRE-COLUMBIAN ART
November 22 catalogue \$6 sale no. 4181

ART NOUVEAU & ART DECO
November 24, 25 catalogue \$7 sale no. 4182



sale 4183/Leon Bakst. *Daphnis and Chloé*
costume design for a *berger*, 1912.
17 3/8 x 11 1/4 inches

DANCE, THEATRE & OPERA
November 24 catalogue \$6 sale no. 4183

**PRINTED BOOKS IN MANY FIELDS
including
MUSICAL & LITERARY AUTOGRAPHS**
November 28, 29 catalogue \$6 sale no. 4184

**OLD MASTER PAINTINGS
AND DRAWINGS**
November 28 catalogue \$7 sale no. 4185

RUSSIAN WORKS OF ART
November 29, 30 catalogue \$7 sale no. 4186

Please order catalogues by sale number
with check enclosed to Dept. NK

Exhibition Galleries open every Tuesday through
Saturday, 10 to 5, closed Sunday and Monday
All property on view until 3 pm
on the day before the sale

All offerings subject to the Conditions of Sale
and Terms of Guarantee in the catalogues
980 MADISON AVENUE NEW YORK 10021
212/472-3400

We're American Airlines. Doing what we do best.

American's Super Tours™

\$289 to \$506* gets you round-trip air fare and hotel for eight days and seven nights in:

Martinique Guadeloupe

On an American Airlines "Rest and Relaxation" tour to Martinique or Guadeloupe, you get the best of two worlds. By day, the sun and sand of the Caribbean. By night, the excitement of the French Riviera—with casino gambling, and haute cuisine dining.

American offers a wide variety of vacation packages. All of them are terrific values. And all of them feature fine hotels and lots of great things to do—like tennis, golf, snorkeling, and sailing.

See your Travel Agent soon. Together, you're sure to find an American Airlines "Rest and Relaxation" vacation to Martinique or Guadeloupe that will give you eight of the most memorable days of your life.

Prices are per person, with double occupancy. Air fares are based on Group Inclusive Tour fares and are subject to restrictions including days and dates of travel. All fares have advance reservation and purchase requirements and are subject to cancellation penalties. Tour packages do not include government room taxes, airport departure taxes, meals or local service charges.



*Prices effective through December 15, 1978.

AROUND TOWN

All That Flapdoodle—*Village Wooing*, and *How He Lied to Her Husband*, two light comedies by George Bernard Shaw, directed by Fred Sanders, with Lillian Silverstone, Richard Hall, and Hugo Napier. Thurs thru Sun, 11/16-19, at 8 p.m. \$3. AMDA Studio One, Ansonia Hotel Bway at 73rd (473-8492).

American Dance Machine—A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore. Wed thru Sat at 8 p.m. Sun at 7:30; mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

Anna Lucasta—Philip Yordan's play, directed by Ernestine M. Johnston. Thurs thru Sun at 7:30; mats Sat & Sun at 3 p.m. thru 11/20. Pilgrim Theater, 240 E 3rd St (766-9334).

Are You Now Or Have You Ever Been—Eric Bentley's play of the Hollywood witch-hunt of the 50s, directed by John Bettenbender. With Jerry Ver Dorn, David Barker, Benjamin Bettenbender, and Robert Nichols. 11/14-19, Tammy Grimes plays a cameo role. 11/21-26, Barbara Baxley does the same. Promenade Theater, Bdway at 76th (799-7690).

As You Like It—Directed by Eric Hoffman. 11/17-19, 23-26 at 8; 11/18 at 2 p.m. \$3. Stage 73, 321 E 73rd (222-3581).

Bosom Buddies—Sharon Tipsword's new comedy, directed by Shan Willson. Wed thru Sun at 8 p.m. thru 11/19. \$3. Three Muses Theater, Ansonia Hotel, Bdway & 73rd (582-4240).

The Boys in the Band—Mart Crowley's drama. 11/17, 18, 24, 25 at 8:30. Encore Studio, 415 7th St (837-0647).

A Broadway Musical—Musical about a Broadway musical by Charles Strouse and Lee Adams. With Julius LaRosa, Helen Gallagher, Gwyda DonHowe, Larry Marshall. Directed and choreographed by George Faison. Tues thru Sat at 8; Sun at 7, thru 11/19. \$7.95. Riverside Theater, 490 Riverside Drive (864-2929). (From 11/24, will be playing on Broadway, at the Lunt-Fontanne Theater, 205 W 46, JU 6-5555)

Can-Can—Revival of the musical by Cole Porter and Abe Burrows. Tues thru Sun at 8; mats Sat & Sun at 2:30. 11/16-12/10. Equity Library Theater, 103rd & Riverside Dr (663-2028).

Catholic School Girls—A play by Casey Kurtti, directed by Madeline Gaidzik. Thurs thru Sat at 8; Sun at 7:30, 11/16-12/3. \$3.50. Play Factor, 692 Greenwich St (243-3035).

Chekhov One, Two, Three—*The Boor*, *The Evils of Tobacco*, and *The Wedding*, directed by Jean Leslie Goodman. Wed, Fri & Sat, 11/15, 17, 18, 22, 24, 25, 29; 12/1, 2, at 8 p.m. Sats, extra perf at 6:30. \$3. Hartley House, 413 W 46th (246-9872).

Clara Bow Loves Gary Cooper—Story of the jazz age and of the little actress from Brooklyn who captivated the movie industry. Thurs thru Sun at 8 p.m. thru 11/19. \$2.50. Theater for the New City, 162 Second Ave (254-1109).

The Coach with the Six Insides—Jean Erdman's staged version of James Joyce's *Finnegans Wake* features pantomime, dance, and vignettes. From 11/16. Thurs thru Sun at 8; mats at 2 p.m. 11/22 and 29. \$4. Theatre of the Open Eye, 316 E 88th (534-6909).

CSC Repertory—Shakespeare's Hollow Crown Trilogy—*Richard II*, *Henry IV*, Parts I & II, in rotating repertory thru 12/17, Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Double Bill—William Packard's *War Play* and *Ty Cobb*, directed by Mark Jeffrey Harrison. Thurs thru Sun at 8:30, thru 11/19. Wed thru Sun, 11/22-26. \$3. St. Clement's, 423 W 46th (246-7277).

Double Bill—Lanford Wilson's *The Great Nebula in Orion*, and Peter Shaffer's *The Private Ear*. 11/11, 15-18, 22-25 at 8 p.m. \$3.50. Gallery Theater, 161 W 22nd (LT 1-6470).

Drama Committee Repertory—Stephen Crane's *The Blue Hotel* & *The Monster*, Sun, 5 & 8 p.m. Mon & Tues, 8 p.m. thru 12/31. Gogol's *The Nose* and *Marriage*, Wed & Thurs at 8; Fri & Sat at 10:30, thru 11/21. Oscar Wilde's *Lady Windermere's Fan*, Fri & Sat at 8, Sun at 2. 11/17-12/31. \$3. 17 W 20th (929-8377).

AROUND TOWN

Drinks Before Dinner—Christopher Plummer stars in a new play by E. L. Doctorow, which takes place in a fashionable New York City apartment where seven people are gathered for a dinner party. With Charles Kimbrough, Zohra Lampert, James Naughton, Virginia Vestoff. Directed by Mike Nichols. Newman/Public Theater, 424 Lafayette St (677-6350).

Enemy of the People—Ibsen's play about a scientist who refuses to compromise his ideals. Directed by Richard Cole. Thurs thru Sat at 8; Sun at 5, thru 11/19. \$3. NYTE Arena, 62 E 4th St (477-4120).

Faces of O'Neill—A Wife for a Life; Before Breakfast; and Where The Cross Is Made, directed by Michael Alexander. Fri & Sat at 10 p.m. Sun at 4 p.m. thru 11/19. Nameless Theater, 125 W 22nd (989-2251).

Family Business—Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but interecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks—Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The Fight for Barbara—D.H. Lawrence's play about the flight of a British woman from her family to the bed of her lover. Fri & Sat at 8; Sun at 3 & 8 p.m. 11/17-12/24. \$5. Nat Horne Theater, 440 W 42nd (736-7128).

Four One-Acts Tonight—Tad Mosel's *Impromptu*; Eugene O'Neill's *Moon Over the Caribbees*; Susan Glaspell's *Suppressed Desires*; Tom Rodman's *Little Battles*. Thurs thru Sat at 8; Sun at 3 p.m. Thru 11/26. \$3.50. American Theater Arts, 133 MacDougal St (777-2571).

The Gingham Dog—Lanford Wilson's play, directed by Judy Kay Tate. 11/16-19, 24-26, at 7:30 p.m. \$3. Nameless Theater, 125 W 22nd (869-3530).

Glorious Morning—Patrick Meyer's play with Tanya Berezin, Jonathan Hogan, Nancy Snyder, Douglass Watson, and James Ray Weeks. Thru 11/19. Circle Repertory, 99 7th Ave So (924-7100).

The God of Vengeance—Sholem Asch's work, set in a large Polish city at the turn of the century. Thru 11/26. Thurs thru Sat at 8; Sun at 2 p.m. \$3. Henry St Settlement, 466 Grand St (766-9334).

La Gran Decision—Women's lib comedy by Miguel Mihura, set in turn-of-the-century Spain. In Spanish, directed by Max Ferra, starring Gilda Miros. Fri, Sat & Sun at 8 p.m. mat Sun at 4 p.m. \$5. INTAR, 420 W 42nd (279-4200).

Hard Hats and Stolen Hearts—Romantic satire set in northern Alberta. Thru 11/19 at 8 p.m. \$5. The Performing Garage, 35 Wooster St (966-3651).

The Hasty Heart—Comedy-drama by John Patrick, directed by Nell Robinson. Wed thru Sat at 7:30, Sun at 2:30. Thru 11/19. \$3. Skylight Theater, 5 W 30th St (564-0692).

Hay Fever—Noel Coward's play. 11/17-19, 24-26, 12/1-3, at 8 p.m. \$3. 47 Bond Street Gallery (475-3899).

Heart Melodies: The Poetry of Langston Hughes—Adapted and acted by Jon S. Patterson. Mon thru Fri at 1:15 p.m. (Bring your lunch), thru 11/17. \$1.50. Mezzanine of the Hotel Diplomat, 108 W 43rd (221-9088).

Him—A play by e.e. cummings, directed by Craig Laplount. Absurdist theater. 11/16-19, 24-27, 30-12/3, at 8 p.m. \$3. New York Stage Works, 15 W 18th (242-3967).

I'm Getting My Act Together and Taking It on the Road—This new work by Gretchen Cryer (book, lyrics, and star) and Nancy Ford (music) about a middle-aged pop singer trying to carry on her life after her manager/lover leaves her is too slight, schematic, and unoriginal to be a significant statement about human conflicts. There is a reason, nonetheless, for seeing the show: Gretchen Cryer. Tues thru Fri at 8; Sat & Sun at 3 & 8 p.m. Public/Anspacher Theatre, 425 Lafayette St (677-6350).

The Incredible World of Magic & Illusion—Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3 p.m. The Village Gate, 160 Bleecker (473-7270).

The Inheritors—Sholem Aleichem's comedy about the trials and tribulations of heirs apparent. Folksbeine Plynse, 123 E 55th (755-2231).

Jean Cocteau Repertory—Thomas Middleton's Elizabethan comedy, *A Mad World, My Masters*, written in 1608; Percy MacKaye's *The Scarecrow*; Eugene Ionesco's *Exit the King*. Bowverie Lane, 330 Bowery at 2nd St (677-0060).

Keep An Eye on Amelia—A comedy by Feydeau, directed by Andres Castro. Fri thru Sun at 8 p.m. Thru 12/17. \$3. West Side Repertory, 252 W 81st (666-3521).

The Lesson—Eugene Ionesco's play starring Joseph Wiseman and Didi Conn. Followed by a film, *The California Reich*, about the Nazi Party in the U.S. today. Thru 11/18, Harold Clurman Theater, 412 W 42nd (279-4200).

Long Day's Journey Into Night—Eugene O'Neill's play, directed by Sonia Moore. Thurs thru Sat at 8; Sun at 2 p.m. Thru 12/17. \$6. Greenwich Mews Theater, 141 W 13th St (755-5120).

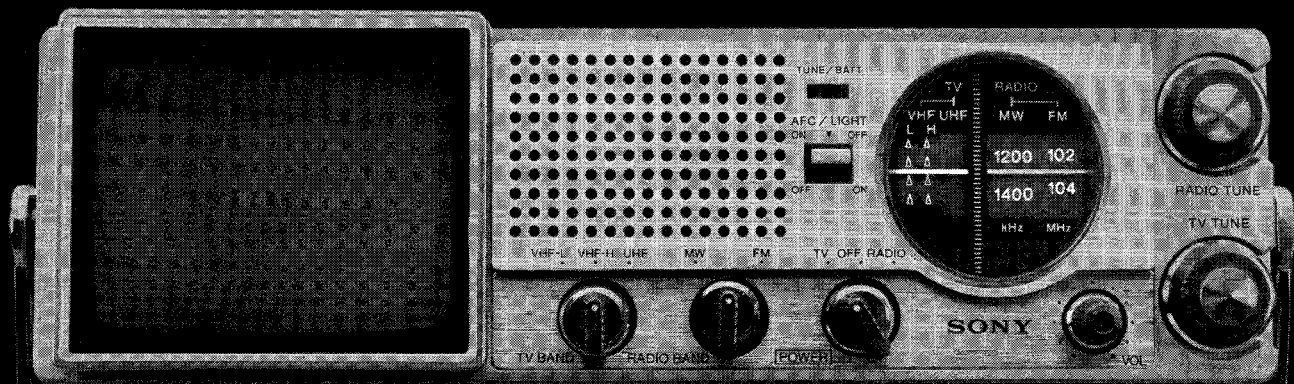
Los Cuatro de Chile—Musical comedy in Spanish by Duvauchelle. 11/14, 15, 16 at 8. Gramercy Arts Theater, 138 E 27th (889-2850).

The Lucky One—A.A. Milne's play. Fri & Sat at 10 p.m. Sun at 3 p.m. Thru 12/2. \$3. New Shandol Theater, 137 W 22nd (675-3384).

Manhattan Theater Club—Upstairs: *Nongogo*, by Athol Fugard, directed by Oz Scott. Wed thru Sun at 8. 11/15-12/10. \$4. Downstairs: *A Lady Needs a Change*, directed by Bill Gile, a musical salute to Dorothy Fields, featuring over 20 songs. Wed thru Sun at 8:15. Fri & Sat also at 10:30. 11/15-12/10. \$4. 321 E 73rd (472-0600).

Medea—Euripides tragedy. 11/16-19. Thurs thru Sat at 8; Sun at 7:30 p.m.; Directed by John McPeak.

WATCH A LITTLE TV.



OR LISTEN TO A LITTLE RADIO.

We at Sony do things big even when they're small. Like our mini TV-AM/FM radio. The TV is equipped with electronic tuning. The screen is 4" (measured diagonally) so you can really curl up with it. It's right at home on your night table or your desk at work. And when you want to get away from home and work, you can take it along on vacation. It runs on AC/DC or batteries.* And whether you've got the TV or radio turned on, you're going to be amazed at the big sound coming to you through its 2-way speaker system. So no matter how you look at it (or listen to it), Sony has once again proven good things really do come in small packages. **"IT'S A SONY."**

© 1978 Sony Corp. of America. SONY is a trademark of Sony Corp. Model No. TV-411. *Battery compartment built-in. (Batteries not included.)

OUR CLOTHING SPEAKS FOR ITSELF — BUT QUIETLY



Our suits, sport jackets and overcoats speak volumes — but by not screaming. We do not blow our horn as loudly as we should and as our rivals do. We just go on as we have for 80 years making the best clothing we can on our 10th floor and selling it as reasonably as we can on the 11th floor.

We alter impeccably and absolutely free.

We would love to have you as our customer.

Prices of suits
\$92.95 to \$157.95

& Eisenberg Eisenberg

On the 11th floor at 149 Fifth Ave.
(21st Street) 674-0300

Daily 9 to 6, Thurs., till 7
Sat. till 5, Sun. 10 to 4
Visa & Master Charge

North Miami Beach
20414 N.E. 15th Court

Additional tweed vested suits
—in colorful Saxoniens,
Donegals & Shetlands.



Boots by Tanino Crisci in exquisite leathers.
For men, the Todd, \$225.00.
For women, the riding boot, \$250.00.

McCreedy & Schreiber

213 East 59th St., 759-9241. 37 & 55 West 46th St., 582-1552.

"...comes a pause
in the day's occupations..."

The Cocktail Hour

when the notables begin to
unwind and you know it's
that time—

4:30 to 7:00 for you

and other nice people
at

Bruno's
Pen and Pencil
Restaurant
205 East 45th Street • MU 2-8660

AROUND TOWN

Church of the Good Shepherd, 240 E 31st (535-8242).

Mrs. Dally Has a Lover—William Hanley's play. Thurs thru Sat at 8 p.m. thru 11/25. \$3. 236 W 78th (595-0850).

Music-Hall Sidelights—Directed by Garland Wright, play revolves around Colette's short stories about her life on tour during her music-hall days around 1908. Wed thru Sat at 8 p.m. mats Sat & Sun at 3 p.m. \$4. Lion Theater Company, 422 W 42nd (736-7930).

New York City Stage Company—Shaw's *Pygmalion*, Chekhov's *Uncle Vanya*, Coward's *Hay Fever*, Nichols's *Joe Egg*, Wed thru Sun at 8 p.m., Sat mat at 2:30. \$4. Park Royal Theatre, 23 W 73rd St (877-0984).

One and One—An old-style musical comedy, directed by Jim Payne. Tues thru Fri at 8; Sat at 7:30 & 10:30; Sun at 2 & 5 p.m. From 11/15. Carter Theater, 250 W 43rd (391-1880).

Outward Bound—Sutton Vane's play, directed by James Fox. 11/17-19, 24, 25. Dramatic Workshop, 333 6th Ave (243-9225).

The Pajama Game—Book by George Abbott & Richard Bissell; music and lyrics by Richard Adler & Jerry Ross. Musical hit of 1954, presented with full orchestra. 11/16-18, Thurs thru Sat, at 8; Sat mat at 2:30. Directed by Joe Sutherin. Choreography by Edmond Kresley. St Bart's Playhouse, Park & 50th (PL 1-1616, ext.49).

The Passion of Dracula—A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Picnic—William Inge's drama set in a small midwestern town. 11/17-19, at 8 p.m. 11/18 at 3 p.m. \$2.50. Trinity Lutheran Church, 168 W 100th (724-7192).

Pins and Needles—Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWU, it ran from 1937 to 1941. Tues thru Sat at 8; mats Wed, Sat & Sun at 2 p.m. Thru 12/17. Roundabout/Stage One, 333 W 23rd (924-7160).

Playboy of the Weekend World—Emlyn Williams in a new solo entertainment adapted from the comic short stories of H.H. Munro (Saki). From 11/16, Playhouse, 357 W 48th St (541-9820).

P.S. Your Cat Is Dead—An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

The Rear Column—Simon Gray's play about five Englishmen stationed at an isolated camp in the Congo. Tues thru Fri & Sun at 7:30; Sat at 6:30 & 10; Sun at 3 p.m. Thru 12/10. Manhattan Theater Club, 321 E 73rd (472-0600).

Rebel Without a Cause—Directed by Nick Swyrydenko. Thurs thru Sat at 8; Sun at 5 p.m. Thru 12/3. \$3. NYTE, 62 E 4th St (477-4120).

Repertorio Espanol—*Bodas de Sangre*, *La Revolucion*, *La Celestina*, *La Dama duende*, *Los soles Truncos*, *Jardin de Otono*, & *Te Juro Juana Que Tengo Ganas*. In Spanish in rotating repertory. For dates and time call Gramercy Arts Theater, 138 E 27th (889-2850).

Room/Raum—Written and directed by Linda Mussman, performed in English and German. Wed thru Sat at 8 p.m. from 11/15. \$3. Time & Space, 139-41 W 22nd (243-9268).

The Sea Gull—Anton Chekhov's play which takes place in turn-of-the-century Russia, directed by Fred Gorelick. 11/15-21, 28-30, 12/1-3, at 8 p.m. mats 11/18, 12/2 at 2:30. \$3. The Space, 260 West B'dway (925-1666).

A Seagull Crossed My Mind—Play by Miranda McDermott, directed by Franklin Engel. 11/14-19, 11/21. \$2.50. New Media Studio, 350 E 81st (249-9872).

Soho Rep—Michel de Ghelderode's *Miss Jauris*. Jean Giraudoux's *Amphytrion* 38. Soho Rep, 19 Mercer St (925-2588).

AROUND TOWN

Sparrow in Flight—A new musical based on the life of Ethel Waters written by Charles Fuller, based on a concept by Rosetta LeNoire. Thurs thru Sat at 7:30, Sun at 3 p.m. 11/16-19, AMAS Repertory, 1 E 104th (369-8000).

Stargazing—Michael Ayr, Debra Mooney, Timothy Shelton, and Nancy Snyder in a comedy that begins the Late Show Series here. Daniel Irvine directs. Tues thru Fri at 11 p.m. Sun at 7 p.m. thru 11/19. \$3. Circle Rep, 99 7th Ave So (924-7100).

The Tennis Game—George W. S. Trow's play which uses tennis as a metaphor in tracing the changing life-styles in American society over three generations. Directed by Timothy Mayer. Wed thru Sat at 8; mats Sat & Sun at 2 p.m. Thru 11/26. \$7. South St Theater, 424 W 42nd (279-4200).

13th St Repertory—Israel Horowitz's *Line*, Thurs & Fri at 7:30, Sat at 10 p.m. Horowitz's *The Indian Wants the Bronx*. Sun at 9:30. Alan Rossett's *Double Dreamburger*, Thurs & Fri at 10; Sat at 7:30. Brother Theodore entertains, Sat at midnight. *Success!*, a musical by Steven Matay, Sun thru Tues at 7:30. 13 St Theater, 50 W 13th (741-9282).

The Triumph—Meyer Odze and Jerry Krell's play, based on Galbraith's political satire on the games nations play. 11/15-19 at 8 p.m. \$3. St. Clements, 423 W 46th (246-7277).

Troupe Repertory—G.B. Shaw's *The Man of Destiny* and *Annajanska*, the *Bolshevik Empress*. Three one-acters by Stan Lachow: *The Old Woman*, *If I Were the Only Boy*, and *Double D*. Thru 11/26. Andy Milligan's *Black Mirror*. Osnato & Flynn's *Lady of Means*, 11/13-30. Phone for times. The Troupe, 335 W 39th (244-9699).

Ultraje—Estrella Artau and Herminio Vargas have written this play which focuses on the kind of rape performed by governments, classes, economics, religions, and ideas. In English. Thurs thru Sun at 9 p.m. Thru 11/19. Free. La Mama C.E.T.A., 74a E 4th St (475-7710).

The Unicorn in Captivity—Mel Arrighi's play of idealism and loyalty set in the political area. Directed by

Ted Story. Thurs thru Mon at 8 p.m. mats Sun at 3 p.m. \$3. Thru 11/27, Impossible Ragtime Theater, 120 W 28th (243-7494).

The Vampire and the Dentist—Musical farce by Weldone Irvine. \$5. Billie Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

Vanities—Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Victoria's Closet—19th century erotica by Laurence Carr with material by Oscar Wilde, Aubrey Beardsley, Mark Twain, Frank Harris, others. 11/17-20, 24-27. \$2.50. Impossible Ragtime Theater, 120 W 28th (243-7494).

Waiting for Godot—Samuel Beckett's play, directed by Terry Walker, with Dima Condos and Paul Ladenheim. Fri thru Mon, 11/17-12/4. \$3, (Mon, \$1.90). Counterpoint, 152 W 66th (799-6954).

Waiting for the Dough—A new play by Lawrence Willette. Thurs thru Sat at 11 p.m. Thru 11/25 (no perf on Thanksgiving). \$3. Westbeth, 151 Bank St (691-2272).

Winning Isn't Everything—Lee Kalcheim's political satire. Wed thru Sat at 8; mats Sat & Sun at 3 p.m. Thru 12/10. \$6. Hudson Guild, 441 W 26th (760-9800).

Women and the Family System—*Daughters*, written and directed by Clare Coss, Sondra Segal, and Roberta Sklar, plays 11/18, 19, 25; 12/2, 3, 6, 7, 8. *Sister/Sister*, by the same people 11/15, 16, 17, 26, 29, 30, 12/1, 9, 10. At 8 p.m. Interart Theater Annex, 552 W 53rd (279-4200).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Monday through Friday, 12:30 to 6:30 p.m. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Ambrosia—115 E 60th. Candle-lit art-deco restaurant, with pianist Keith Ingham playing nightly, Mon thru Sat, all the songs one likes to hear. Closed Sundays (838-6662).

Applause—40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat, from 8 p.m. (687-7267).

The Balalaika—300 E 24th. Russian nightclub-restaurant. Singer Emil Gorovets and other Russian entertainers start their stuff at 9:30 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

Barbizon Plaza Library—6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Brandy's II—84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

Cachaça—403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star—1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonnette—890 Second Ave. Rita Dimitri performs Monday thru Saturday. 11/13, 20, 27, 12/4, singer Jan Kiepora, Jr. performs at 9 p.m. The Chansonnette Trio plays for dancing (PL 2-7320).

Chateau Madrid—48th St & Lex. Thru 12/31, "Latin Fire," a fantasy revue, at 9:30 & midnight; Sat at 8:30, 11:30 & 1:30. Closed Mon (PL 2-8080).

Club Athens—216 W 46th. New Greek supper club, in the theater district, featuring the dance rhythms of American and Greek disco and ballroom dancing, and singers Hector, Marie, Haris, and Panos. Closed Mondays (840-7494).

WHO SAYS YOU CAN'T AFFORD
REAL LEATHER AND FINE WOOD

KILLIN CHAIR

Easy, casual, lightweight
but sturdy, this beautiful
chair is made of the
finest natural leather
and fine wood.

Easy to assemble

\$209.



CLEAN, CASUAL DESIGNS IN LEATHER
AND WOOD YOU'LL LOVE LIVING WITH.

CANELA
DIVISION OF COBEC

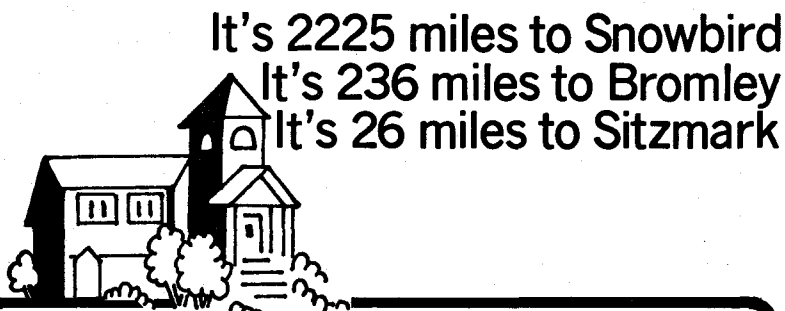
THE BRAZILIAN FURNITURE FESTIVAL

OPEN MONDAY, WEDNESDAY, FRIDAY 10:AM TO 8:PM TUESDAY & THURSDAY TILL 6:PM
417 FIFTH AVENUE, NEW YORK, N.Y 10016, (212) 889-8500



CANELA BRAZIL

FURNITURE FESTIVAL



It's 2225 miles to Snowbird
It's 236 miles to Bromley
It's 26 miles to Sitzmark

Traveling, it seems, is as much a part of skiing as ski boots.

Whether it's flying to Utah, or driving to Vermont, skiers have to travel to get to the best. Bob Stevenson and Ross Koenig (owners of the Sitzmark Ski Shop) are dedicated to being the best. Their very special ski shop occupies a former church. (They've added special interior lighting to go with the cathedral ceiling and stained glass windows.) Bob is a master technician and personally sees to it that all equipment sold at Sitzmark meets his standards of quality control. He cares about equipment because he skis himself.

Before you start making those long trips to ski country this winter, make the short trip to Sitzmark. If you love skiing, you'll love Sitzmark.

Directions:

GW Bridge to Palisades Pkwy. North to Exit 8W onto Rte 59 West. 59 W to Rte 304 South. 3 miles on 304 to 2nd traffic light. Left onto Central Ave. 4 blocks to John St.

OPEN SUNDAY

Sitzmark
125 East Central Avenue
Pearl River, New York
914-735-2277

**Curacao Plaza,
Netherlands
Antilles**

A slice of Holland in the Caribbean. With super freeport shopping and international cuisine, a picturesque harbor setting and fascinating guests from all over.

For reservations, call toll-free
1-800-621-8336 (Illinois,
1-800-972-8089)
Represented
by LRI

CP Hotels
30 fine hotels in 6 countries around the world

Where flocks of New Yorkers save on fleece.

It's open season at the world's largest sheepskin tanner/manufacturer. Choose from finest quality men's, women's and children's genuine sheepskin coats, jackets, hats, gloves and other accessories. In all sizes — including custom-made for the hard-to-fit.

Drop by our factory/warehouse now while these outstanding values last. There's plenty of free private parking for everyone.



SHEEPSKIN INDUSTRIES

360 Furman Street, Brooklyn, N.Y. 11201.
(212) 625-6750. All major credit cards accepted.

Directions: Brooklyn-Queens Expressway to Atlantic Ave. Exit, to Furman St. (on waterfront). Right turn to Joralemon St. Park and enter in back of building. IRT Subway to Borough Hall Station. Walk to waterfront (Pier 5) on Joralemon St. Open 7 days a week, 10 am to 4 pm.

All products fully guaranteed against defects in workmanship.

AROUND TOWN

Club Ibis—151 E 50th. Egyptian decor, international cuisine, and a lively revue with chorus girls and specialty acts. Showtimes Mon-Fri, 9:30 & midnight. Sat, 8:30, 11:45 & 1 a.m. Disco dancing until 4 a.m. Closed Sun (753-3471).

Comic Strip—1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana—10 E 60th. Restaurant-discotheque with entertainment featuring Mercedes Hall, 11/15, 16, and Loleatta Holloway, 11/17, 18. Closed Sundays (755-6010).

Copa-Disco—10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club—666 W 125th. "Chocolata Comes to the Cotton Club," by Ed Bullins & Mildred Kayden. Wed thru Mon (exc. Sun) at 10 & 12:30 p.m. Disco dancing to the music of the Cotton Club Orchestra. Showcase every Tuesday. (MO 3-7980).

Dangerfields—1118 First Ave. Monte Rock III & his revue 11/13-23, at 9:30 & 11:30. Talent shows from 9:30 Sundays (593-1650).

David K's Aquarium Lounge—1115 Third Ave. Singer/pianist Hugh Shannon here nightly Wed thru Sun from 9 p.m. thru 2 a.m. (371-9090).

Dionysos—304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

El Sultan—151 E 50th. Looks like a harem and features four belly dancers and a Middle Eastern band in continuous performances from 9 till 4 a.m. Closed Sundays (753-3429).

Hippopotamus II—405 E 62nd. A ravishing place with a fireplace, an English club atmosphere, and a fine chef. Frances Faye appears 11/14-26 at 9 p.m. & 11 p.m. Tues thru Sun. Disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation—358 W 44th. Comics and singing waitresses all right long, seven days a week; food; total informality (765-8268).

Jimmy Weston's—131 E 54th. The Tommy Furtado Trio plays Tues thru Sat, and the Bernie Leighton Quartet, Sun & Mon evenings (838-8384).

Mamma Leone's—239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Les Maryeys—Madison at 77th. Terry Hammond entertains, Tues thru Sat, 8:30 p.m. to 1 a.m. (628-3333).

Once Upon a Stove—325 Third Ave. Singing waiters & waitresses, & Fri & Sat, dancing, cheek-to-cheek, to the Randy Corts Combo from 8 p.m. to 2 a.m. On Tuesday nights the evanescent Mississippi bell, Dardenelle, plays piano and vibes with astonishing vigor, and sings with a worldly sweetness that has all but disappeared from popular singing (683-0044).

L'Oubliette—2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club—5 E 59th. In Lainie's Room: 11/13-18, singer Frankie Randall. 11/20-12/9, jazz/pop artist Maxine Weldon. In the Cabaret: 11/17-19, singer Saverio Saridis (840-7494).

Rainbow Grill—65th floor, Rockefeller Plaza. *Viva! Viva!* a revue with seven chorus girls and five chorus boys. Thru 12/31. Between & after shows—Disco-dancing to a light show (PL 7-8970).

Rainbow Room—65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections—40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte—137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Shepherd's—Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 11/25, Miss Christian Cooper with songs, dance routines & comedy at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat. (421-0900).

SeaTare
 of the Aegean
 25 West 56th St., N.Y.C.
 THE FINEST IN SEA FOOD
 AM. EX. Accepted



Put your head in our hands.

And watch us bring out the natural beauty of your hair. With subtle (or dramatic) colorings, soft, soft wavings, healthy conditioning and THE cut that will make you—and your hair—look your very best.

Configero
 Hair Design Inc.

245 East 60 st. 688-3894

BRUNO

Ristorante Italiano

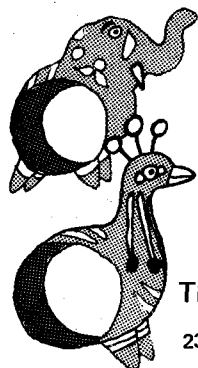
Lunch, Dinner Mon.-Sat.

240 East 58th Street

Reservations Suggested 688-4190

Once in a while, you find a place so great that you wonder what you did without it.

59 East 59 PL5-5959
Kaplan's
 at the Delmonico
 WHERE CORNED BEEF IS KING



a
**table
delight**

From India
 brightly hand painted,
 paper mache, animal
 shaped napkin holders.
 By mail - 4 for \$9.95
 (postage included)

The HomeBase

2335 Broadway (Dept. A)
 New York, N.Y. 10026

AROUND TOWN

DISCO-JOCKO



Ruben Hernandez officiates at the **Roseland** disco's midnight sessions each Wed, Fri, and Sat, when the new sound and lighting system accompanies the dance events. The ballroom's open for dancing Wed & Fri from 5:30; Thurs & weekends from 2:30. American and Latin Bands. 239 W 52nd (247-0200).

Sirocco—29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Touches—190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe**: thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30. **Bemmelmans Bar**: Barbara Carroll plays piano Mon thru Sat from 9 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe**: A very ritzy joint, and the trio that plays for dancing is also worth listening to. The reason: seven-string guitarist Bucky Pizzarelli, who leads a trio Tuesdays thru Saturdays, playing ballads and swingers and an occasional Django Reinhardt meditation. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room**: Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's**: Turn of the century lounge-cabaret, with Jan Kelly, nightly, except Sun, from 9:30 to 1:30 a.m. thru 11/18. 11/20-12/16, New Life, featuring Joann Greco. **The Falstaff Room**: Singer-pianist Judy Keithley, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole**: Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Fri, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist Bob Page, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge**: Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Monday through Friday.

Waldorf-Astoria, 49th St & Park Ave (355-3000). **Peacock Alley Lounge**: Cole Porter melodies played on his own piano, Tues thru Sat, 7:30 to 12:30 a.m. by pianist Jimmy Lyon.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.

Call for latest information as to when and where They're playing.

All's Alley—77 Greene St. Tenor saxophonist Roland Alexander is a dependably straight ahead swinger who will lead a quintet thru 11/18. On Monday nights, Jaki Byard and the Apollo Stompers, a 17-piece band plus tap dancer and singers, provides one of the most enthralling evenings of big band jazz you can hear these days. The arrangements are fresh and witty and most of the young players solo with spirit; Byard is the perfect host (226-9042).

Assembly—16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beate songs, requests (581-3580).

The Ballroom—458 West Bdway. Portia Nelson & Steve Ross salute Cole Porter thru 11/18, Tues thru Sat at 8:30 & 10:30 p.m. (673-9121).



NEON NIGHTS

Electric rubies - red hot for a rendezvous - tonight - smouldering - sensuous - sculptured gown and assymetrical cocoon by Ayres - in ruby red or black. Voltage® polyester by Klopman in 8 to 16, \$71 After Five, Third Floor.

GIMBELS

Mail and phone orders accepted. Gimbels Broadway at 33rd St., Gimbels East at 86th St., PE6-5100. Also all suburban stores.

This is Delphinapterus leucas.

Delphinapterus leucas, n., Latin for species of whale commonly known as belukha (bə-'lū-gə/ Russ. fr *belyi* white) or white whale.

1: World's largest aquarium specimen has length of 14½ ft. (4.42m), weight in excess of 2,000 lbs; 2: current habitat: Mystic Marinelife Aquarium; 3: nick-



named Canary of The Sea because of its distinctive, whistling vocabulary; 4: species exhibits tendency to overact, especially during public training sessions; 5: fond of people; 6: loves herring.

N.B.: The Delphinapterus leucas are only

two of the more than 2000 fascinating friends you can meet at Mystic's surprising aquarium.



**His
friends just
call him Alex.**

Come to know us now.

Mystic Marinelife Aquarium

Exit 90, I-95, Mystic, CT

You're invited to meet

Rosa

*A light, fragrant body of Gewürz Traminer
blushed with the grape's own natural pigmentation
and possessing an unusually pronounced character.*

A distinctive and very pleasing wine.

"Rosa Gewürz Traminer."

New from the Sebastiani family.

Sebastiani VINEYARDS • PO Box AA • Sonoma, California 95476

AROUND TOWN

Beefsteak Charlie's—Fifth Ave & 12th St. Teruo Nakamura is a gifted bassist who will be at the helm of a septet 11/15-18 (675-4720).

The Bottom Line—15 W Fourth St. 11/15, 16, Kool & the Gang; Raw Sugar. 11/17, 18, Joe Farrell & Willie Bobo. 11/19, 20, Mongo Santamaria & Egberto Gismonti (228-6300).

Bradley's—10th & University Pl. This noisy, invaluable room has a pipeline to the best pianists. 11/13-18, John Bunch, one of several highly regarded accompanists who have blossomed as soloists, mans the keyboard, with Sam Jones on bass (228-6440).

Cafe Fanny—Hotel Biltmore, Madison & 43rd. 19th century cafe with an informal ambience, which is open to midnight always. The Curtis Sisters, Gale on violin and Prudence at the piano (687-7115).

Carnegie Tavern—165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano. 8 to midnight (PL 7-9522).

Christy's Skylite Gardens—64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse—1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's—144 W 54th. The city's bastion of traditional jazz boasts a house band led by clubowner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery—University Pl at 8th St. Alberta Hunter is fast becoming a landmark, having established herself as a near-permanent resident of this famous restaurant-boite. She sings standards and originals, and she's swinging and irreverent way beyond her 83 years. Rose Murphy, she of the chichichis, comes in on Sundays (OR 4-4450).

Coriander—314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy—45th St & Vanderbilt. Genuine New Orleans restaurant. Vic Dickenson, whose lithe, swaggering trombone has been a jazz verity for half a century, leads a trio with piano and drums (687-1860).

Entrance—227 E 56th. Don de Natale stars in "Dancin' Disco," a revue at this new restaurant/cabaret/discotheque. The twin Hill Sisters are featured. Thru November (421-5511).

Great Aunt Fanny's—340 W 46th. Pianist/singer Gladys Easter is currently celebrating her fourth year here and plays Wed thru Sat from 9:30 til closing. In the heart of the theater district (765-7374).

Gregory's—First Ave at 63rd. Mondays, this very handy bar with an exceptional juke box, presents Al Haig, one of the masters of modern jazz piano; Chuck Wayne, the fleetest of bop guitarists, comes in on Tues, and his former partner in duets, guitarist Joe Puma, joins with pianist Hod O'Brien for the rest of the week. Alicia Sherman sings with them Wed thru Sun (371-2220).

Hors d'Oeuvre—One World Trade Center. Tues thru Sat, pianist Russ Kasoff from 4:30; the Al Gafa Trio, for dancing, from 9:30 until 1 a.m., alternating with Roger Ram. Sun, Roger May Trio, from 4 to 11:30. Mon, Russ Kasoff from 4:30, and Roger May Trio, 7:30 until 12:30 (938-1111).

Jimmy Ryan's—154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Los Madriles—236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. (582-3193).

AROUND TOWN

Luchow's—110 E 14th. Venison festival thru 12/1. Oompah Band, Fri thru Sun, from 6 p.m. Herbert Strings, Tues thru Thurs at 7 (477-4860).

Michael's Pub—211 E 55th. Singer/pianist Freddy Cole here through 12/2. Performances begin 9:15 with three sets nightly. Woody Allen continues to hold forth on Mondays (PL 8-2272).

Monsignore II—61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Ricardo Roda entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels—227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's—141 E 57th. English-type restaurant, with music nightly by singer/pianist Danny Deaver or Elaine Francis, from 6 p.m. to midnight (753-9180).

O'Lunney's—915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

Onde's—160 E. 48th. Supper club with split level room for dancing. The Michael Spavack band and pianist-singer Baba Motta perform from 7:30 on every night but Sunday (752-0200).

The Other End—149 Bleecker St. 11/15-18, singer/songwriter Tony Bird and comedian Chris Rush. 11/20, 21, Stefan Grossman & John Renbourn, guitarists (673-7030).

Ponte's—39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory—224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too—1576 Third Ave, nr 88th. Mon, Jazz A Cordes; Wed, the Lynn Oliver Swing Band; Thurs, the Sol Yaged Quartet; Tues, the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies. Saturday Night Stormers on Sat (876-0440).

Reno Sweeney—126 W 13th St. 11/14-19, 21-26, Gotham, a male group, at 9 & 11:30 p.m. Also, Zora Rasmussen sings here Sat nights at 12:55 a.m. (691-0900).

The Sea Breeze—27 W 72nd. Seafood establishment, with singer/pianist Edward Linderman entertaining Tues thru Sat from 8 p.m. on (595-2534).

Seventh Avenue South—21 7th Ave So. Jazz nightclub. 11/21, 22, Richie Boukas. Music starts at 10 (242-4694).

StoryTowne—41 E 58th. 11/15-18, Gerry Mulligan and his new big 13-musician band with a brand new concept. Shows at 9:15 & 11:30 nightly; three shows on Saturday (755-1640).

Sweet Basil—88 7th Ave So. 11/14-18, two uncommonly lyrical improvisors will collaborate—guitarist Jim Hall and valve-trombonist Bobby Brookmeyer (who has been off the scene for some time). This one is an occasion (242-1785).

37th St Hideaway—32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Gina Gilardi. Closed Sun (947-8940).

Top of the Gate—Bleecker at Thompson. Joe Pass, an awesomely accomplished solo guitarist, will hold forth 11/17-19. He's as brilliant and superficial, by turns, as Oscar Peterson, but well worth hearing (GR 5-5120).

Tramps—125 E 15th. 11/16-18, 30-12/2, Stormin' Norman & Suzy. Thurs at 9 & 11; Fri & Sat at 10 & midnight (260-0370).

Tre Amici—3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Le Vert-Galant—109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district, Byron Sommers sings in the lounge, and there is piano entertainment nightly. Closed Sunday (JU 2-7989).

Village Vanguard—178 7th Ave So. On Mondays, there's a new big band co-led by the superb bassist Sam Jones and the increasingly impressive young trumpeter, Tom Harrell. (255-4037).

Restaurants

Below, mini-reviews of restaurants recommended by our restaurant critics, who chose the restaurants independently and dined there anonymously. (S.B.) Seymour Britchky. (G.G.) Gael Greene. The code: **AE**, American Express; **CB**, Carte Blanche; **DC**, Diners Club; **MC**, Master Charge; **V**, Visa.

Highly Recommended

Auberge Suisse—Citicorp Bldg. 153 E. 53rd. The setting is modern and cool, and it takes a crowd of diners to warm the place up. But the Swiss food—of sparkling ingredients—is handsomely presented and vividly flavored. The escargots Café de Paris is a wondrous dish dominated by herbs, brandy, and browned Swiss cheese. Mon thru Fri noon to 2:30 p.m. & 5 p.m. to 10 p.m.; Sat noon to 4 p.m. & 5 p.m. to 10 p.m.; Sun noon to 9 p.m. Dinner entrées \$7 to \$12. AE CB DC MC V (421-1420). (S.B.)

Dimitri—152 Columbus Ave nr 66th. New to bustling Columbus Avenue, this unfussy bistro offers modest prices and surprisingly good, eclectic food—a little French, a little Greek, a little Italian. Daily 11:30 a.m. to 3 p.m. & 5 p.m. to 1 a.m. Dinner entrées \$5 to \$9. AE CB DC MC V (787-7306) (G.G.)

Gage & Tollner—372 Fulton St, Bklyn. The most elaborate seafood menu in the city is available in this carefully preserved nineteenth-century relic. There are great rows of huge arched mirrors, well-worn mahogany tables, and ancient chandeliers within which, on winter nights, gas flames flicker in century-old fixtures. The clam belly broil is understandably legendary. Mon thru Fri 11:30 a.m. to 9 p.m.; Sat 4 p.m. to 11 p.m. Dinner entrées \$6 to \$23. AE DC MC V (875-5181). (S.B.)

La Gamelle—59 Grand St nr West Broadway. Gutted, stark, and stagy, this new SoHo spot is promptly packed with the colorful "bohemians" of that blooming quarter. Straightforward French food interpreted in high flavor. The blackboard menu changes from day to day. Tues thru Sun noon to 3 p.m. & 6 to midnight; Mon 6 p.m. to midnight. Dinner entrées \$7.50 to \$8.75. No credit cards (431-6695). (S.B.)

"Our selection is bigger and our prices are lower" Moe Ginsburg

**WE ARE NOT AN OUTLET. WE DO NOT BUY OVERRUNS.
NEITHER DO WE BUY MANUFACTURER'S RETURNS OR THEIR MISTAKES.**
We offer our customers a vast selection of current quality fashions.

SUITS - Select from thousands of the finest vested suits in pure wools, imported worsteds, including the newest European designer fashions—exclusive patterns, featuring stripes, solids and muted plaids. Comp. retail to \$175.

\$99

Suits - Name Brands - Enormous selection of three piece vested suits. Choose from a tremendous assortment of the newest fashions including European Designer Suits and conventional models.

Comp. retail to \$240.
Our price
\$110 - \$140

OVERCOATS - Another tremendous selection of the finest quality Men's Designer Overcoats made in America has just arrived. 100% PURE WOOL. Camel, Grey, Navy, Black. Made to be sold at retail \$150.00 to \$225.00. "Every coat a gem. Even at regular prices they are not around."

Comp. retail \$150-\$225
Our price
\$99 - \$130

Tremendous Assortments

of famous brand overcoats, rainwear,
sport coats, slacks and designer shirts.

Models for everybody including portlys, cadets and extra longs.



Moe Ginsburg

MEN'S BETTER CLOTHING

162 FIFTH AVE., COR. 21 ST. 7 FL.

(212) 242-3482 • 992-5254 - OPEN MON.-FRI. 9:30-6. SAT. AND SUN. 9:30-5:30.
MASTER CHARGE • VISA. MONEY REFUNDED WITHIN 7 DAYS ON ANY UNALTERED GARMENT.

Save 43%...
\$60

Basically your favorite pea jacket with double breasted styling and notch collar. But the shoulders are slightly wider, the fit slimmer and the detailing superb. Designed by a famous maker whose name we can't mention. 100% wool. Fashion colors. Sizes 4-16.

updating
the
classic
wool
pea
jacket

79⁹⁹

selling elsewhere
\$140*

*Documentation retained

Alexander's

OPEN MON.-SAT. TO 9 P.M.; SUN. 12-5 P.M. NO MAIL OR PHONE ORDERS
LEXINGTON AVENUE & 58th ST. EXCLUSIVELY

AROUND TOWN

La Metairie—189 W 10th. This, the best French restaurant in Greenwich Village, is tiny and rather relentlessly charming in the rustic manner. The dishes on the brief blackboard menu change regularly, and the well-prepared food varies from the sturdy to the elegant. Courtesy common here. Apéritifs and wine only. Tues thru Sat seatings at 7 p.m. & 9:30 p.m. Dinner entrées \$9 to \$12.50. No credit cards (989-0343). (S.B.)

Mon Paris—111 E 29th. A little hard on the eyes, what with crimson fleurs-de-lis of velvety flocking on the walls, but the good French country cooking has been placating the vast appetites of an addicted clientele for decades now. Regulars know to order the unlisted soufflés for dessert. Mon thru Sat noon to 3 p.m. & 5 to 10:30 p.m. Dinner entrées \$7 to \$14. AE MC V (683-4255). (S.B.)

La Petite Ferme—973 Lexington betw 70th & 71st. This is the best exponent of simple French cooking in town. The setting is of studied bucolic simplicity, with such accents as an ancient rake standing in a corner, plaid dish towels for napkins, doves in a cage. The mussel appetizer, with chopped red onions and a vinaigrette dressing, can inspire the jaded, revive the forlorn. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Dinner entrées \$10 to \$13. AE DC MC V (249-3272). (S.B.)

Takezushi—11 East 48th St. Sushi fans cheerfully wait for a seat at the counter to commune with these Japanese masters. Try the sea-urchin tuna, the bellyfish roe, the sea clam, and the celestial mackerel. It helps to have a familiar to help order in Japanese, but if you love the taste of the sea, almost anything you point to will be a pleasing mouthful. By the piece, 60¢ to \$1, or order lunch at the table. Mon thru Fri noon to 3 p.m. & 5 to 10 p.m.; Sat 1 p.m. to 8 p.m. Dinner entrées \$6 to \$12. AE CB DC MC V (755-6534). (G.G.)

Le Veau d'Or—129 E 60th. Contented crowds have been coming here for hearty French country cooking for decades, and the place seems hardly ever to change. Le Veau d'Or has the warmth of golden wood, of red leather, and of a contented and civilized clientele to whom fashions are merely fashions. Mon thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m. Complete dinners \$11.90 to \$19 (838-8133). (S.B.)

Wonderful Settings

Ambassador Grill—United Nations Hotel, 1st Ave at 44th. Luxurious comfort in a setting of hard-edged modernity, starkness and posh, marble floors and burgundy velvet, polished crystal and fresh flowers, and an overhead trompe l'oeil arrangement of glass and mirrors that recedes upward like an inverted glittering cascade. The food is mostly French, and the simpler dishes are very well prepared. Daily 7 a.m. to 11 a.m.; noon to 3 p.m. & 6 p.m. to midnight. Dinner entrées. \$9 to \$15. AE CB DC MC V (355-3400). (S.B.)

Box Tree—242 E 50th. This tiny restaurant is lovingly assembled, with an impeccable eye for ornament. It is like a dark jewel, bejeweled. The food is of French inspiration, but idiosyncratic and often superb. The vacherin—a hazelnut meringue filled with whipped cream and berries—may be the most sublime dessert in New York. Mon thru Fri lunch at 12:30 p.m.; Mon thru Sat dinner sittings at 6:30 p.m. & 9:30 p.m.; Sun at 7:30 p.m. Prix-fixe dinner \$28.50. No credit cards (758-8320). (S.B.)

Nirvana—30 Central Park So. From this heavily adorned, fifteenth-floor Indian aerie one is afforded a panoramic view of Central Park. Much of the menu is standard fare, but there are several interesting rarities, including a spectacular lamb curry that is heavily laced with fresh spinach. Daily noon to 1 a.m. Dinner entrées \$4.95 to \$9.95. No credit cards (752-0270). (S.B.)

The Russian Tea Room—150 W 57th. The Tea Room is a glittering heterogeneity of things to eat, people to see, objects that adorn. It is intoxicating, even without its list of exotic vodkas. The food is splendid, most notably the blini—browned and fluffy buckwheat pancakes you wrap around sour cream and caviar. Sun thru Fri 11:30 a.m. to 12:30 a.m.; Sat 11:30 a.m. to 1:30 a.m. Complete dinners \$8.75 to \$18.75 AE CB DC MC V (265-0947). (S.B.)

Tavern on the Green—Central Park at W 67th. A fantasy glass pavilion dripping with Baccarat chandeliers and other magnificent excess from the irrepressible dream-merchant, Warner LeRoy. So far, no one has been able to get the kitchen to

The Excitement of Fur for Today's Man



BROTHERS II

Largest Selection of Men's Furs in New York
333 Seventh Avenue, New York, N.Y. 10001 (Third Floor) 212-695-8469
All Major Credit Cards Accepted (Open Sun 10-6)

Rugantino

Remember Great Italian Cuisine?
Your hosts Tonino & Umberto do!
Every night 5-11 dining exquisito!

349 East 86th Street N.Y.C. (212) 722-3175
Major Credit Cards

THE COTTON PATCH

Meet Your Friends At The Famous
Southern Place In New York For
Eating, Drinking And Talking

Specialties: Pit Barbecue Ribs, Seafood, Fried Chicken, Enormous Salads, Cornsticks, Fudge Pecan Pie, Mint Juleps & Hurricanes.

Luncheon Cocktails Dinner
1068 Second Ave. (56th) 688-6595

BAY STATE FRESH(GEESSE)

Give yourself or someone else a special holiday gift. Order your FRESH goose early — in time for the holiday season. Goose* including refrigerant and shipping anywhere in U.S. ... \$50⁰⁰

Send check to:
M. BERENSON CO.
104 Faneuil Hall Marketplace
Boston, Mass. 02109 617-523-1206
*Min. size 12 lbs.

Cooking instructions included.

AROUND TOWN

sparkle too, but the desserts are wonderful. Mon thru Fri noon to 4 p.m. & 5:30 to midnight; Sat 11 a.m. to 4 p.m. & 5:30 to midnight; Sun 10:30 a.m. to 4 p.m. & 5:30 to midnight. Dinner entrées \$6.95 to \$21. AE CB DC MC V (873-3200). (G.G.)

The "21" Club—21 W 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Mon thru Sat noon to 1 a.m. Dinner entrées \$12 to \$16. AE CB DC MC V (582-7200). (G.G.)

Nice and Inexpensive

The Big Kitchen—1 World Trade Center. This, the best-designed and handsomest fast-food enterprise in New York, is a wonderful joy. It's a collection of stands—dell, rotisserie, ice-cream-parlor, health-bar, soup station. Magnificent fresh oysters and clams, pasta with clam sauce cooked to order, good barbecued ribs, hand-shaped burgers, and fine croissants, and the same celebrated pastries served 107 stories up at Windows on the World—to eat now, or carry away. Mon thru Fri 7 a.m. to 7 p.m.; Sat & Sun 11 a.m. to 5 p.m. No credit cards (938-1153). (G.G.)

The East West Restaurant—105 E 9th. Health food à la Japanese, with an emphasis on vegetables, fish, and tempura cooking. You may bring your own beer or wine, but the chopstick-wielding young people who keep this simple place busy drink tea, mostly. Clapboard walls, hanging plants, and lots of long hair. Daily 4 p.m. to 11 p.m. Dinner entrées \$3.50 to \$7.50. No credit cards (260-1994). (S.B.)

El Tenampa—304 W 46th. By New York Mexican-restaurant standards, this small, homey, family-run establishment is highly experimental, even radical, for the menu goes well beyond tortillas and mole poblano. Some of the food is painfully hot, much of it is available nowhere else in New York, and almost all the dishes have the sprightliness of food just made. Bring beer. Mon thru Sat noon to 3 p.m. & 5 p.m. to 11:30 p.m. Dinner entrées \$3.75 to \$6. DC (840-9398). (S.B.)

Hee Seung Fung (HSF)—46 Bowery. The town's most splendid parade of dim sum. Point to what you want and pay by the dish. Don't miss the paper shrimp, crab claw, stuffed green peppers, vegetarian egg roll, and tiny ribs in black bean sauce. Big, bright, crowded. Takeout too. Daily 7 a.m. to midnight. Dim sum lunch 7 a.m. to 5 p.m. Dinner, too, noon to midnight. No credit cards (374-1319). (G.G.)

Sloppy Louie's—92 South St near Fulton. A primitive seafood restaurant in which customers sit at communal tables, on each of which there are bottles of ketchup, Worcestershire sauce, and Red Devil. If you order the simplest dishes, you will receive impeccable food. Bring your own alcohol. Mon thru Fri 11 a.m. to 8 p.m. Dinner entrées \$3.90 to \$14. No credit cards (952-9657). (S.B.)

Sushiko—251 W 55th. Most Japanese restaurants in New York are frequented by Japanese businessmen. The whole family comes to this one. Sushiko has one of the best and most educational sushi bars in town, offering such rarities as abalone, salted Japanese eel, and tuna stomach. The less exotic meat dishes are good, too. Simple surroundings. Mon thru Fri noon to 3 p.m. & 5:30 p.m. to 12:30 a.m.; Sat & Sun 5 p.m. to 12:30 a.m. Dinner entrées \$3 to \$8. AE CB DC (974-9721). (S.B.)

Ukrainian Restaurant—140 Second Ave nr 9th. The place is as straightforward as its name; the decor is knotty-pine roadhouse ballroom; and the food ranges from solid to hefty, including a hot borscht that is tart and earthy. The servings are immense so you will not mind the absence of interesting desserts. The waitresses wear folk blouses. Mon thru Thurs 5 p.m. to 11 p.m.; Fri 5 p.m. to midnight; Sat & Sun noon to midnight. Dinner entrées \$3.50 to \$4.25. No credit cards (533-6765). (S.B.)

Vincent's Clam Bar—119 Mott St. Liquor and seafood bars up front, plastic-topped tables in the back. Raw clams and oysters, steamed mussels and conch, and deep-fried soft-shell crabs and calamari make up most of the menu. The alternative sauces—medium and hot—are both very hot. Large portions or small. No desserts. A nuts-and-bolts restaurant. Mon thru Thurs 11:45 a.m. to 2:30 a.m.; Fri, Sat, & Sun 11:45 a.m. to 3 a.m. Dinner entrées \$2.50 to \$3.75. No credit cards (226-8133). (S.B.)

The Greats

Christ Cella—160 E 46th. Spartan of appointments, lavish with quality, this place knows the value of

"The Roast Duck is excellent"
...CRAIG CLAIBORNE
N.Y. Times

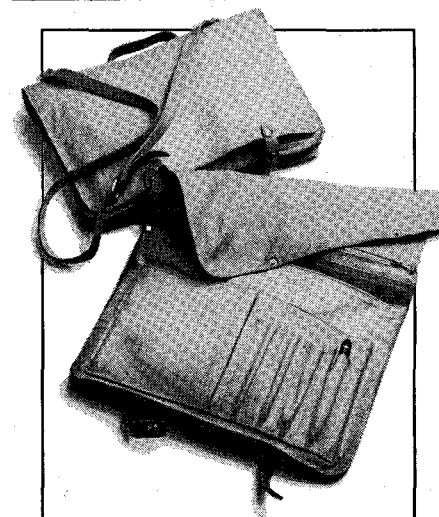


the duck joint

1382 FIRST AVE. (BET. 73 & 74) 861-1102
HOME OF THE CRISPIEST DUCK, LUSCIOUS GOOSE
and BAR MAGNIFIQUE. OPEN 7 DAYS.

cassoulet!

La Colombe d'Or Restaurant
134 E. 26 St., N.Y.C. MU 9-0666



INVEST IN YOUR OWN BUSINESS

This imported Il Bisonte case is an investment that matures with age. Because this soft natural Italian leather will change from natural to honey to a rich chestnut brown. And you'll find this unique case to be as handy as it is handsome. With zippered and open compartments, pen slots and snaps.

A case like this makes business a pleasure. \$140 & \$150 with detachable shoulder strap. (we pay postage and handling) Send check or money order to: **THE COMMON MARKET**, One Village Square, Westport, Conn. 06880 (203) 226-9509



Name _____
Address _____
City _____ State _____ Zip _____
☐ Master Charge ☐ American Express
☐ Bank Americard
No. _____ Expiration Date _____

Your favorite day of the week now has pockets and a fly.



Saturday's Britches®. Fine gentlemen's trousers as comfortable and easy-going as the day itself, any day of the week. From \$25 to \$50.

Saturdays®
Britches

A Division of Mannor Corporation, 1290 Avenue of the Americas, New York, New York 10019

Available at Barney's.

AROUND TOWN

customers and treats them accordingly. The broiled steaks and broiled lobsters are superb. Mon thru Fri noon to 10:30 p.m.; Sat 6 p.m. to 10:30 p.m. Dinner entrées \$10 to \$25. AE CB DC MC V (697-2479). (S.B.)

The Four Seasons—99 E 52nd. Exciting, coldly elegant, rich, even strongly romantic. In the Bar Room, haunt of the literary set: grilled food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Fri noon to 2 p.m. & 5 p.m. to 9:30 p.m.; Sat noon to 2 p.m. Dinner entrées \$8.50 to \$14.50. Pool Room: Mon thru Fri noon to 3 p.m. & 5 p.m. to 11:30 p.m.; Sat 5 p.m. to 11:30 p.m. Dinner entrées \$12.50 to \$18.50. AE CB DC MC V (754-9494). (G.G.)

Gloucester House—37 E 50th. A number of seafood restaurants in New York are reliable for their simple fish dishes. This is one of them. But this is the only such place that also serves good chowders and shellfish stews; vegetables that are crisp and fresh; light-as-air French-fried onion rings; and strawberry shortcake made with real biscuits and true whipped cream. Amazingly expensive. Handsome nautical decor. Daily noon to 2:30 p.m. & 5:30 p.m. to 10 p.m. Dinner entrées \$10.50 to \$21.50. AE CB DC MC V (755-7394). (S.B.)

Hunam—845 Second Ave nr 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Mon thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to 1 a.m. Dinner entrées \$5.25 to \$10.50. AE CB DC (687-7471). (G.G.)

Lutèce—249 E 50th nr Second. The French restaurant for serious gastronomes, run by a masterful, inventive owner-chef. Tues thru Fri noon to 2 p.m.; Mon thru Sat 6 p.m. to 10 p.m. Dinner entrées \$16.50 to \$17.25. AE (PL 2-2225). (G.G.)

Oyster Bar & Restaurant—Downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Dinner entrées \$4.95 to \$11.95. AE CB DC MC V (532-3888). (G.G.)

The Palace—420 E 59th. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most obscenely expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat seating 6:30 p.m. thru 9:30 p.m. Prix-fixe dinner \$95, but figure \$350 for two, with wine. AE CB DC MC V (355-5150). (G.G.)

The Palm—837 Second Avenue nr 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Dinner entrées \$7 to \$24. AE CB DC MC V (687-2953). (G.G.)

Shun Lee Palace—155 E 55th. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Daily noon to 11 p.m. Dinner entrées \$9 to \$19; prix-fixe dinner \$14. AE CB DC (371-8844). (G.G.)

Trattoria da Alfredo—90 Bank St at Hudson. Crowded, noisy, often booked days ahead, this food-establishment hangout does sublime things with vegetables, lush pastas, and a good fish soup. At times, sad to note, the waiters, normally sweetly manic, grow testy, if not arrogant, and even the kitchen sometimes sputters. Bring wine. Wed thru Sat noon to 2:30 p.m. & 6 p.m. to 10:30 p.m.; Sun 6 p.m. to 10:30 p.m. Dinner entrées \$4 to \$7. No credit cards (929-4400). (G.G.)

Uncle Tai's Hunan Yuan—1059 Third Ave nr 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri and Sat noon to 11:30 p.m. Dinner entrées \$5.95 to \$19.75. AE DC (838-0850). (G.G.)

Windows on the World—1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. If the food is sometimes pedestrian, the views are so splendid you may not notice. Mon thru Fri 5 p.m. to 10 p.m. (last seating); Sat noon to 3 p.m. & 5 p.m. to 10 p.m. (last seating); Sun noon to 7 p.m. (buffet). Dinner entrées \$10.75 to \$17.95; prix-fixe dinner \$19. AE CB DC MC V (938-1111). (G.G.)



Expensive...By Design

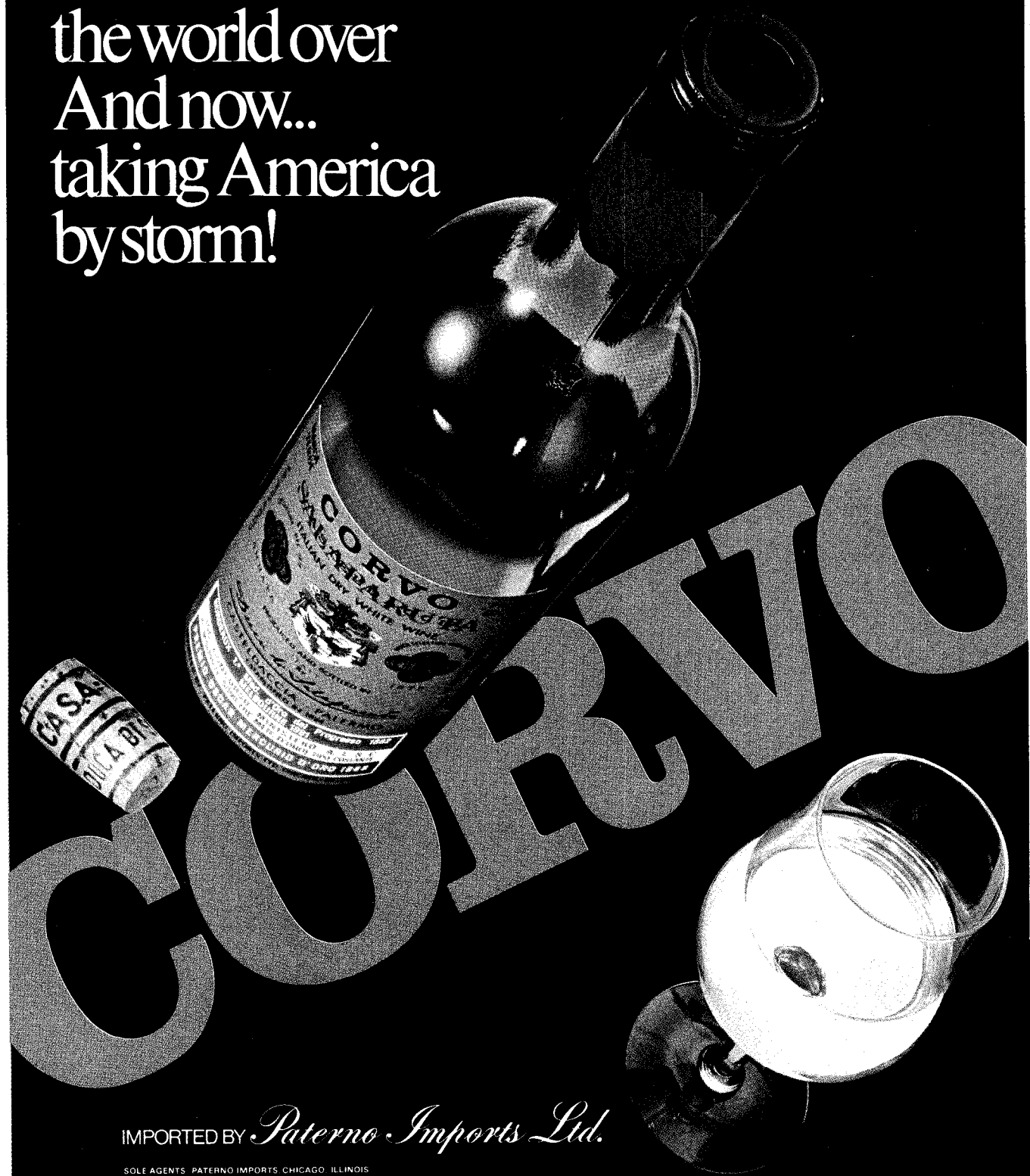
Teak Bread Board
Hand assembled endwood...designed by Jens Quistgaard

DANSK

Dansk International Designs
Mt. Kisco, New York 10549, Box 386
Write for free color brochure

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Corvo...since 1824
on the tables of connoisseurs
the world over
And now...
taking America
by storm!



IMPORTED BY *Paterno Imports Ltd.*

SOLE AGENTS PATERNO IMPORTS CHICAGO, ILLINOIS

AROUND TOWN

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

John Curry's Icedancing, Felt Forum (563-8000), 11/18 at 8, 11/19 at 2 & 7, 11/21 at 8.
Colonial Cornucopia, Federal Hall, 26 Wall St. (264-8711). A festival of arts and crafts of 18th-century America, 11/18 from 9 a.m. to 4:30 p.m.
New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.
Harvest Crafts Festival, Nassau Coliseum (516-974-9100), 11/17 from 6 to 10 p.m., 11/18 from 10 a.m. to 10 p.m., 11/19 from 10 a.m. to 8 p.m.
Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). Mon-Sat at 8, Wed & Sat at 2, Sun at 3.
Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.
Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.
Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.
Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.
New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Tuesday, November 14

Alexis Weissenberg, piano, Carnegie Hall, at 8.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Anton Kuerti, piano, 92nd St. Y, at 8.
Municipal Concerts Orchestra, Menorah Center, 871 Bushwick Ave., Bklyn (682-6567), at 1:30.

Wednesday, November 15

WATTS UP



Pianist **André Watts** will perform in a "Celebration of Schubert," a series of eight concerts at Alice Tully Hall commemorating the 150th anniversary of the composer's death. The first program, for solo piano, will take place on Wednesday, November 15 and the second, with baritone Bernard Krusyn joining Mr. Watts, on Saturday, November 18. At 8 (362-1911).

Musica Sacra, Avery Fisher Hall, at 7:30.
Chamber Music, 92nd St. Y, at 8.
Municipal Concerts Orchestra, Stephen Wise Free Synagogue, 30 E 68th St. (682-6567), at 1:30.
Juilliard Student Concert, Alice Tully Hall, at 1.
David Koblit, Whitney Museum downtown, 55 Water St. (483-0011), at 12:30.
Joseph Smith, piano, Carnegie Recital Hall, at 8.
Karl Kraber, flute & **Michael Rogers**, piano, Brooklyn College (859-1180), at 12:15.

Thursday, November 16

Toronto Symphony, Carnegie Hall; Andrew Davis conducts, with Arthur Ozolins, piano. Works of Prokofiev, Beethoven, and Brahms, at 8.
New York Philharmonic, Avery Fisher Hall; Zubin Mehta conducts, with Alicia de Larrocha, piano. Works of Schubert, Schumann, and Gabrieli, at 8:30.
Jan Peerce, tenor, Alice Tully Hall, at 8.
James Houlik, saxophone & **Scott Schillen**, piano, Carnegie Recital Hall, at 8.

CANADA



Ontario

MAKE FRIENDS

Canada, refreshing. Where good times and sunshine are a part of everyday life. Where a new adventure waits just around the corner. Come to Canada and make friends.

Canada
SO MUCH TO GO FOR.



*This Is
Vermont's Hideaway*

For a luxuriously informal home to rent, look to Hawk in the heart of Vermont's Ski Country! Ski Killington, Sugarbush and dozens of other areas close by, or cross country ski right from your front door.

Hawk is a special collection of fine mountain residences cared for daily by our property management personnel. Each home, nestled in its own private acreage is designed for comfort and informal luxury. Maids, catering, babysitting or anything else you happen to require are available. And the beauty of Vermont is at your doorstep.

A stay at Hawk is an unforgettable ski holiday. To reserve a Hawk home by the day or longer, call (800) 451-4109.

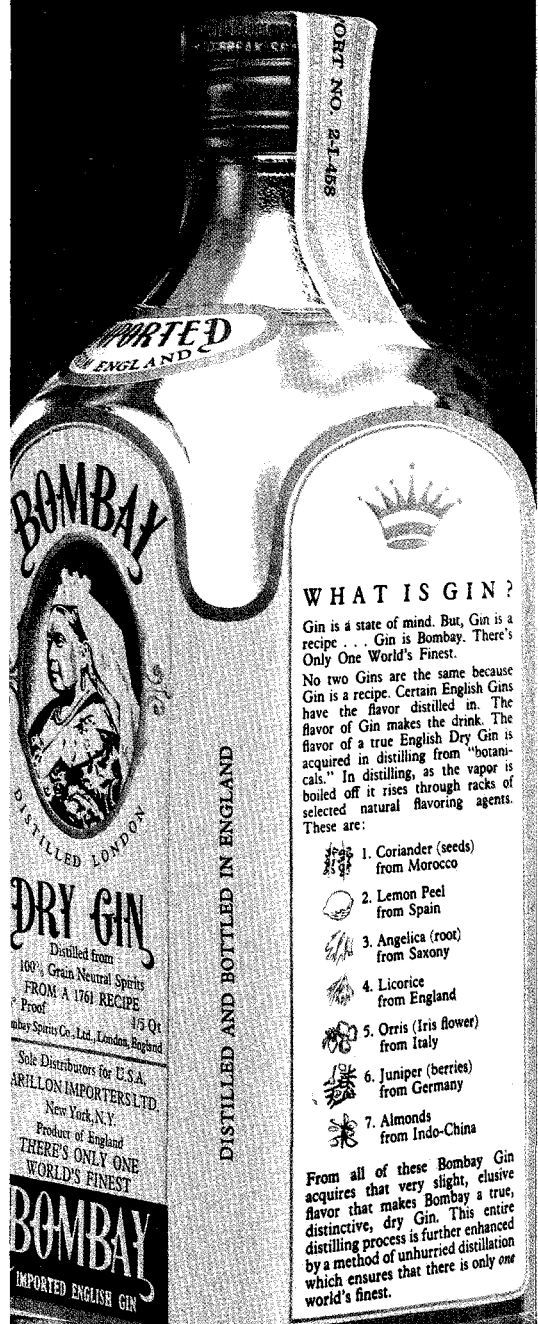
or write:

HAWK

BOX 37-B, ROUTE 100, PITTSFIELD, VERMONT 05762



With so many
fine gins around
why choose
Bombay?
Read our label.



WHAT IS GIN?

Gin is a state of mind. But, Gin is a recipe. . . Gin is Bombay. There's Only One World's Finest.

No two Gins are the same because Gin is a recipe. Certain English Gins have the flavor distilled in. The flavor of Gin makes the drink. The flavor of a true English Dry Gin is acquired in distilling from "botanicals." In distilling, as the vapor is boiled off it rises through racks of selected natural flavoring agents. These are:

1. Coriander (seeds) from Morocco
2. Lemon Peel from Spain
3. Angelica (root) from Saxony
4. Licorice from England
5. Orris (Iris flower) from Italy
6. Juniper (berries) from Germany
7. Almonds from Indo-China

From all of these Bombay Gin acquires that very slight, elusive flavor that makes Bombay a true, distinctive, dry Gin. This entire distilling process is further enhanced by a method of unhurried distillation which ensures that there is only one world's finest.

Bombay. The gentle gin.
Imported from England.

©1978 Castillon Importers, Ltd., N.Y. 10022. 86 Proof. 100% Grain Neutral Spirits.

AROUND TOWN

Municipal Concerts Orchestra, Katharine Engel Center, 241 W 72nd St. (682-6567), at 2.
Jamarama, Jazzmania, at 9.
Claire Arnold, organ, Grace Church, Broadway at 10th St. (254-2000), at 12:30.
Will Volker, harpsichord, St. Paul's Chapel, 74 Trinity Pl. (285-0800), at 12:10.

Friday, November 17

Robert White, tenor, Metropolitan Museum, at 8.
New York Philharmonic, Avery Fisher Hall. Same program as 11/16, at 2.
Poul Rosenbaum, piano, Carnegie Recital Hall, at 8.
Charles Persip, Jazzmania, at 9.
Jane Carlton/Joseph Pompa/Sam Warner, pianists, Wellington Hotel, Seventh Ave. at 55th St. (586-7228), at 7:30.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Karl Berger Quintet/Garrett List's A-1 Art Band, Public Theater, at 10:30.
Steve Tintweiss, jazz, Studio We, 193 Eldridge St. (260-1211), at 9.
English Chamber Music, Hunter College Playhouse, 68th St. between Park & Lexington Aves. (628-7000), at 8.
Beverly Rosenstock, piano, Greenwich House Music School, 27 Barrow St. (242-4140), at 8.

Saturday, November 18

André Watts, piano, Alice Tully Hall, at 8.
Charles Persip, Jazzmania, at 9.
Philip Walker, bass, Carnegie Recital Hall, at 2.
New York Philharmonic, Avery Fisher Hall. Same program as 11/16, at 8:30.
Toronto Symphony, Brooklyn College (859-1180); Andrew Davis conducts, with Arthur Ozolins, piano. Works of Beethoven, Prokofiev, and Brahms, at 8.
Joseph Jarmen & Dan Moyer/Jay Hoggard, Public Theater, at 10:30.
Marc Silverman, piano, Carnegie Recital Hall, at 5:45.
Bloomingdale Chamber Orchestra, Symphony Space, Broadway at 95th St. (663-6021), at 2.
New York Motet Choir, Grace Church, Broadway at 10th St. (254-2000), at 8.
Ralph Kirshbaum, cello, 92nd St. Y, at 8.
Roger Rundle, piano, Carnegie Recital Hall, at 8:30.
Ed Trickett & the X Seamens Institute, The Community Church, 40 E 35th St. (343-9575), at 7:30.
Olu Okra Orchestra, La Mama, 74 E 4th St. (475-7710), at 8.
Phyllis Lynd Concert Party, Barbizon Hotel, Lexington Ave. at 63rd St. (877-8233), at 8:30.
Vasant Rai & Shashi Nayak, North Indian classical music, ACIA 28 E 4th St. (473-6072), at 8.

Sunday, November 19

English Chamber Orchestra, Avery Fisher Hall, at 3.
Municipal Concerts Orchestra, Einstein Center, 135 Einstein Loop, Bronx (682-6567), at 2:30.
Basically Baroque, New York Botanical Garden (220-8700), at 1.
Dan Cirillo, Jazzmania, at 3.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.
Lili Kraus, piano, Carnegie Hall, at 3.
Marion Thompson, soprano/**David Goldberger**, piano/**Eugene Hollinger**, piano, Mannes College of Music, at 3.
New Jersey Education Council Concert, Carnegie Recital Hall, at 1:30 & 4:30.
Kalaparusha Maurice McIntyre Quartet, La Mama, 74 E 4th St. (475-7710), at 3.
Daniel Waitzman, flute & recorder/**Jean Mandelbaum**, harpsichord, Christ and St. Stephen's Church, 120 W 69th St. (757-8344), at 4.
Betty Woo, piano, Carnegie Recital Hall, at 8:30.
L'Ensemble, Burden Mansion, 7 E 91st St. (222-8210), at 7:30.
Brooklyn College Percussion Ensemble, Brooklyn College (859-1180), at 3.
Bach Cantatas, Holy Trinity Lutheran Church, CPW at 65th St. (877-6815), at 5.
New School of Music Orchestra, Hunter College Playhouse, 68th St. between Park & Lexington Aves. (682-3900), at 3.
New York Sinfonia Orchestra, Ward-Nasse Gallery, 131 Prince St. (864-5907), at 4:30.
Schubert Chamber Music, The New School, 66 W 12th St. (741-5689), at 11, 2, 6 & 9.



THIS HOLIDAY SEASON, ENTERTAIN YOUR FAMILY AND FRIENDS IN HIGH STYLE.

We've brought back the old fashioned market-place concept. Buy your meats, seafood and groceries the same way your favorite restaurants do, in quantities you can use, at substantial savings. Choose from our hundreds of top quality products. Our large selection of fine delicacies make perfect corporate or personal gifts. WE ARE WHOLESALE. SO OUR SALE NEVER ENDS

JARLSBERG
\$1.95 per lb.
FRENCH BRIE
\$2.39 per lb.
KRAKUS
POLISH HAMS
\$1.99 per lb.

421 West 14th St. Mon-Fri. 5AM to noon 929-5368

L'OUBLIETTE

Soul French Discotheque

2 West 55th Street, New York, N.Y.

Tel. 265-1595

Le Madrigal

French Restaurant

Lunch 12 to 3
Dinner 6 to 10:30
Monday Thru Friday
Saturday—Dinner Only
6 to 11 PM

216 East 53rd St., N.Y.C.
Reservations: 355-0322



BOOST YOUR CONFIDENCE

(Or his). Put this reminder on your wrist. Golden hand-polished brass \$7.50 plus \$1.00 handling. Send check or money order to...

Creative Products

Dept. N, Box #34, Lodi, N.J. 07644

Please send _____ bracelets to:

Name _____

Address _____

City _____ State _____ Zip _____

N.J. res. add tax.

by *dionne cole*

Copyright 1978 by Damn I'm Good Inc.

AROUND TOWN

Monday, November 20

Richard Stoltzman, clarinet/**Lucy Stoltzman**, violin/
Elizabeth Wright, piano, Bloomingdale House of
Music, 323 W 108th St. (663-6021), at 8.
Narciso Yepes, classical guitar, Carnegie Hall, at 8.
Puerto Rico Discovery Day Concert, Avery Fisher
Hall, at 8.
Electronic Music Concert, Brooklyn College (858-
1180), at 7.
Jens Nygaard, Alice Tully Hall, at 8.
Stephanie Jutt, flute, Carnegie Recital Hall, at 8.

Tuesday, November 21

Chamber Music Society of Lincoln Center, Alice
Tully Hall, at 7:30.
Dalida, Carnegie Hall, at 8.
Alice Artzt, guitar, 92nd St. Y., at 8.
New York Philharmonic, Avery Fisher Hall. Same
program as 11/16, at 7:30.
Sonos Chamber Ensemble, Carnegie Recital Hall, 8.

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

MILLER'S TALE



Katia Ricciarelli sings the title role in the Met-
ropolitan Opera's season
premiere of *Luisa Miller*
on Monday, November
20. The cast also in-
cludes Mignon Dunn,
José Carreras, Cornell
MacNeil, Paul Plishka,
and James Morris. James
Levine conducts Nathan-
iel Merrill's production.
Sets and costumes by
Attilio Colonnello and
Charles Caine. At 8 (580-
9830).

Tues, 11/14 at 8: **Aida** with Cruz-Romo, Dunn,
Chauvet, Quilico, Hines. Conductor: Patané; direc-
tor: Dexter; designers: Reppa & Hall. Wed, 11/15 at
8: **Rigoletto** with Niculescu, Jones, Wixell, Shicoff,
Hines. Conductor: Patané; director: Dexter; de-
signer: Moiseiwitsch. Thurs, 11/16 at 8: **The Bar-
tered Bride** with Stratas, Gedda, Vickers, Talvela,
Kraft. Conductor: Levine; director: Dexter; designers:
Svoboda & Skalicky. Fri, 11/17 at 8: **Aida** (Same
cast as 11/14). Sat, 11/18 at 1:30: **Carmen** with
Obraztsova, Mitchell, Bini, Morris. Conductor: Pa-
tané; director: Igesz; designers: Svoboda, Walker &
Reppa. Sat, 11/18 at 8: **The Bartered Bride**
(Same cast as 11/16). Mon, 11/20 at 8: **Luisa
Miller** (See box). Tues, 11/21 at 8: **The Bartered
Bride** (Same cast as 11/16).

OTHER

Amato Opera, 319 Bowery (228-8200). *The Magic
Flute*, 11/17-18 at 7:30.
Brooklyn Opera Society, South Shore High School,
Ralph & Flatlands Aves., Bklyn. (789-6759). *The
Marriage of Figaro*, 11/18 at 7:30, 11/19 at 2.
Encompass Theater, 168 W 48th St. (575-1558).
Regina, Thurs-Sat at 8:30, Sun at 3. Thru 11/26.
Light Opera of Manhattan, 334 E 74th St. (535-
6310). *The Student Prince*, 11/14 at 8:30, 11/15 at
2 & 8:30, 11/16-17 at 8:30, 11/18 at 4 & 8:30, 11/
19 at 4, 11/21 at 8:30.
TOMI, Park Royal Theater, 23 W 73rd St. (787-3980).
Così fan Tutte, 11/16-19 at 7:30.

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Tues, 11/14 at 8: *Jewels*. Wed, 11/15 at 8: *Stravinsky
Violin Concerto; Donizetti Variations; Who Cares?*
Thurs, 11/16 at 8: *Swan Lake; Square Dance; Who*

CANADA

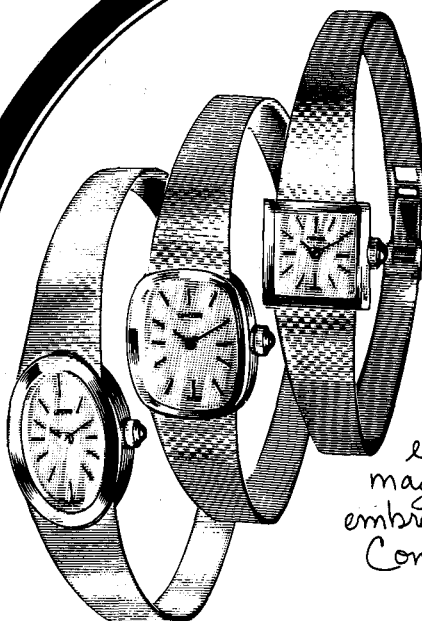


Québec

IT'S ENTERTAINING

*There's a personal welcome that visitors find in our local
theatres, cabarets and restaurants. It makes a
vacation more enjoyable. And you'll find it
right here, in Canada.*

Canada
SO MUCH TO GO FOR.



CONCORD

*Free flowing
forms in 14K gold,
embrace time as
magnificently as they
embrace the wrist.
Completely Swiss crafted.
\$490. each*

TOURNEAU

NEW YORK • BAL HARBOUR • GENEVA

500 Madison Avenue at 52nd Street, New York 10022 • (212) 758-3265
Mail and phone orders welcome. American Express and all other credit cards honored.

Bloody Mary quite contrary

A DELIGHTFUL NEW IDEA...
AMERICA'S FAVORITE DRINK MADE WITH
THE GENTLE GEKKEIKAN TOUCH

The trend is to lightness, so next time you want a Bloody Mary, substitute gentle Gekkeikan Sake for vodka and enjoy the difference.

Gekkeikan (PRONOUNCE IT GAY-KEE-KAN) Sake

The #1 Selling Sake in the World

TO MAKE A "BLOODY MARY QUITE CONTRARY":
2 oz. Gekkeikan Sake; 3 oz. tomato juice; dash of Tabasco
sauce; dash of Worcestershire sauce; 1 tsp. lime juice;
salt and pepper to taste. Add ice and stir with a celery stalk.

The Sidney Frank Importing Co., New York



Escape to a Polynesian Paradise...
in the very midriff of Manhattan.

KONA TIKI



Exotic Drinks, Luncheon,
Cocktails, Dinner and After Theatre
Complete Luncheon, \$6.95
Prixe Fixed Dinner, \$12.50 / a la carte also available.



For your dancing and entertainment
pleasure, **Irving Fields** nightly from 8:30 P.M.
Entertainment in the Lounge from 5 P.M.

No Cover/No Minimum
No Music Charge

American Express and
All Major Credit Cards

Reservations: 246-5656



KONATIKI

163 West 52nd St.
in the Americana Hotel
opposite Joes Pier 52

AROUND TOWN

Cares? Fri, 11/17 at 8: *Coppélia*. Sat, 11/18 at 2: *Donizetti Variations*; *Calcium Light Night*; *Duo Concertant*; *Chaconne*. Sat, 11/18 at 8: *Coppélia*. Sun, 11/19 at 1: *Coppélia*. Sun, 11/19 at 7: *Swan Lake*; *Square Dance*; *Agon*. Tues, 11/21 at 8: *Agon*; *Calcium Light Night*; *Afternoon of a Faun*; *Chaconne*.

JOFFREY BALLET CITY CENTER

Tues, 11/14 at 8: *Brouillards*; *Pas de Deux*; *Parade*; *Suite Saint-Saëns*. Wed, 11/15 at 8: *Moves*; new Arpino ballet; *After Eden*; *Jazz Calendar*. Thurs, 11/16 at 8: *Reflections*; *Pas de Deux*; *Relativity of Icarus*; *Rodeo*. Fri, 11/17 at 8: *Brouillards*; new Arpino ballet; *Monotones*; *A Wedding Bouquet*. Sat, 11/18 at 8: *Kettentanz*; *Pas de Deux*; *Relativity of Icarus*; *Suite Saint-Saëns*. Sun, 11/19 at 7:30: *Reflections*; *Pas de Deux*; *Parade*; *The Green Table*. Tues, 11/21 at 8: *Kettentanz*; *Pas de Deux*; *Monotones*; *Jazz Calendar*.

OTHER

Ruth Barnes, Cunningham Studio, 55 Bethune St. (924-0077), 11/20-21 at 8:30.
Beth Cachat & Dancers, Choreoground Theater, 69 W 14th St. (788-4752), 11/17 at 9, 11/18-19 at 8.
Choreographers Showcase, American Theater Lab, 219 W 19th St. (924-0077), 11/21 at 8.
Isadora Duncan/Maria-Theresa Heritage Group, YMCA, 610 Lexington Ave. (888-0919), 11/18 at 7, 11/19 at 3.
Hsueh-Tung & Dancers, Pace University Schimmel Center (962-8231), 11/16-18 at 8.
David Lusby, Cunningham Studio, 463 West St. (233-2393), 11/17 at 9:30, 11/18 at 8:30.
Modern Dance Concert, 92nd St. Y, 11/19 at 8.
Separations, Dharmadhatu, 49 E 21st St. (673-7340), 11/17 at 8:30.
Satoru Shimazaki & Dancers, Japan House, 333 E 47th St. (832-1155), 11/15 at 8 and Cooper Union, Third Ave. at 7th St. (254-6300), 11/17 at 8.
Jan Van Dyke & Dancers, Studio Theater, 930 Lexington Ave. (570-5434), 11/15-16 at 8.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Jazzmania, 14 E 23rd St. (477-3077).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Metropolitan Museum, Fifth Ave at 82nd St. (744-9120).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Public Theater, 425 Lafayette St. (677-6350).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Asterisk denotes show of special distinction.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

David Armstrong—Landscapes and people in watercolors, thru 11/18. Hammer, 51 E 57th (644-4400).
Enrico Baj—Paint and collage using brocade, knobs, shells, thru 12/9. Arras, 29 W 57th (421-1177).
*Romare Bearden—Collages, thru 12/16. Ekstrom, 980 Mad Ave (YU8-8857).

AROUND TOWN

Leigh Behnke/Sally Hazelet Drumon—Watercolors/ New paintings, 11/18-12/6. Fischbach, 29 W 57th (PL9-2345).

George Bellows/Joseph Golinkin—Lithos of sports, activities, and scenes of NY, thru 12/1. Spectrum, 30 W 57th (246-2525). Mon-Fri 11-6.

Siri Berg—White and black paintings, thru 11/23. Sande, 61 E 57th (688-1904). Mon-Sat 11-6 and Ward-Nasse, 131 Prince (925-6951).

Michael Boyd—Recent works, thru 12/9. Zarre, 41 E 57th (752-0498).

***Charles E. Burchfield**(1893-1967)—Railway scenes and houses from the 30s and 40s, thru 11/25. Kennedy, 40 W 57th (541-9600).

***Franco Ciarlo**—Fresco and mural transfers from demolished urban buildings, thru 11/25. Jackson, 52 E 57th (PL5-6778).

Charles Coiner—Recent paintings, thru 12/2. Midtown, 11 E 57th (PL8-1900).

***John Dobbs/Alice Neel**—Drawings of man and his foibles/Drawn portraits and landscapes, thru 12/2. Summit, 101 W 57th (586-6734). Tues-Sat 12:30-5:30.

Don Dudley—Modular blocks nailed into the wall, thru 12/2. Adler, 50 W 57th (757-8208).

Sally Friedman—Still lifes and landscapes in oil, thru 11/22. Phoenix, 30 W 57th (245-5095).

Pinchas Choen Gan—Recent paintings and drawings, thru 12/6. Protech, 37 W 57th (838-7436).

Emil Ganso (1895-1941)—Graphics of nudes and landscapes, thru 11/18. Sumers, 50 W 57th (541-8334).

Tom George—Norwegian landscapes, thru 11/18. Parsons, 24 W 57th (247-7480).

Peter Gofinopoulos—Abstracts, thru 11/18. Multiples, 38 E 57th (755-3520).

***Sidney Goodman**—Watercolors, charcoal with pastels done in the past two years, thru 12/8. Dintenfass, 50 W 57th (581-2268).

***Arshile Gorky**(1905-1948)—Late works, thru 11/28. Washburn, 42 E 57th (753-0546).

Susan Hall—Fragile light-toned scenes, thru 11/25. Hamilton, 20 W 57th (765-5915).

Mildred Hermann—Collage and paint, thru 11/18. Viridian, 24 W 57th (245-2882).

Gerald Incandela—Collages using photo negatives and developer, thru 12/16. Gladstone/Villani, 38 E 57th (758-6765).

Howard Kanovitz—New Pastels on paper, thru 12/13. Rosenberg, 20 W 57th (757-2700).

Yasuhide Kobashi—Sculpture and drawing, thru 12/8. Portnoy, 56 W 57th (757-0461).

Doris Lerman—Multilevel Plexiglas and collage constructions, thru 11/25. Gallery 84, 30 W 57th (581-6000).

***Alfred Leslie**—A large triptych, *Americans: Youngstown, Ohio, 1977-78*, and other huge figure compositions, thru 12/7. Frumkin, 50 W 57th (757-6655).

***Stephen Lorber**—Interiors with still-life objects on paper, thru 11/30. Sachs, 29 W 57th (421-8686).

***Henry Moore**—Sculptures, drawings, and graphics, thru 12/16. Heidenberg, 50 W 57th (586-3808).

Reuben Nakian—New sculpture, thru 12/31. Gruenebaum, 38 E 57th (838-8245).

Robert Nugent—Assemblages of handmade paper, twigs, beads, thru 12/2. Markel, 50 W 57th (581-1909).

Jean Peltier—New oils, thru 11/30. Eric, 61 E 57th (371-9270).

***Leatrice Rose**—Delicately colored still lifes and interiors, thru 11/16. deNagy, 29 W 57th (421-3780).

Clifford Ross—Paint-and-canvas symbolic abstractions, 11/18-12/7. deNagy, 29 W 57th (421-3780).

***Theodore Roszak**—Sculpture of the 30s and 40s, thru 12/2. Zabriskie, 29 W 57th (832-9034).

***Mark Rothko**—Murals from 1958 to 1959, thru 11/25. Pace, 32 E 57th (HA1-3292).

Alice Valenstein—Abstract watercolors, thru 11/30. Alonzo, 30 W 57th (586-2500).

***Charmion von Wiegand**—Thirty years of collage, thru 11/25. Pearl, 29 W 57th (838-6310).

***Susan Wilmarth**—A wax and oil paint medium applied with metallic brushes, thru 12/2. Esman, 29 W 57th (421-9490).

MADISON AVE & VICINITY

***Horst Antes**—New symbolist visions using the head, thru 11/18. Lefebvre, 47 E 77th (744-3384).

Darrell Austin—Atmospheric landscape visions, thru 12/2. Perls, 1016 Mad Ave (472-3200).

***Jake Berthot**—New paintings and skull drawings, thru 12/9. McKee, 140 E 63rd (688-5951).

CANADA



Ontario

ALIVE IN THE CITY

Children laughing, people scurrying. The energy and excitement of city life, always a pleasant experience in friendly Canada.

Canada
SO MUCH TO GO FOR.

PRESENTING (AT WHOLESALE PRICES) THE ANDREW PALLACK FALL COLLECTION BY THE DESIGNER WHO MADE MEN'S FASHIONS FASHIONABLE

For over twenty years I've set the men's fashion trends that others followed. My exclusively designed clothing has been sold in the finest men's fashion stores, here and abroad.

My suit collection has been featured on over fifty television shows as well as in every well known men's fashion publication.

Men who have to be fashionable have known enough to buy my suits; movie stars, talk and game show hosts, leading businessmen and sports stars.

As the prices of my clothing in the stores climbed higher and higher, only the rich and the famous could afford to buy them. Which is good for them but bad for me, because I can't afford to sell to just a few select people. Factory and sales overhead are much too high.

That's why this past spring, I cut out the middleman by opening the doors of my factory to the general public.

The response was overwhelming. Discerning men were able to purchase, at wholesale prices, my no. 4 plus make suits. (A no. 4 plus suit is hand sewn on all but the straight seams, has hand basted canvas, goes through 32 separate pressings and has hand sewn buttons and hand finished buttonholes).

A no. 4 plus suit retails for \$340-\$400.* At my factory it's \$159.50-\$189.50.

I extend to you my personal invitation to come to my factory and see the finest in contemporary and traditional clothing as it comes from the presser's hands. You'll find thousands of suits, sportcoats, slacks, tuxedos and overcoats in a wide range of styles and sizes.

Andrew Pallack

ANDREW PALLACK 120 Fifth Ave (17th St), 9th Floor
New York, New York 10011 Tel: (212) 243-2420
We Accept Visa and Master Charge.

Mon-Fri 8:30 A.M.-5:30 P.M. Sat 9:00 A.M.-4:00 P.M.

*Based on normal retail mark-ups.



You can purchase this \$235.00 suggested retail price Sportcoat for \$114.50. You'll find similar savings on other Suits, Sportcoats, Slacks, Tuxedos and Overcoats, too.

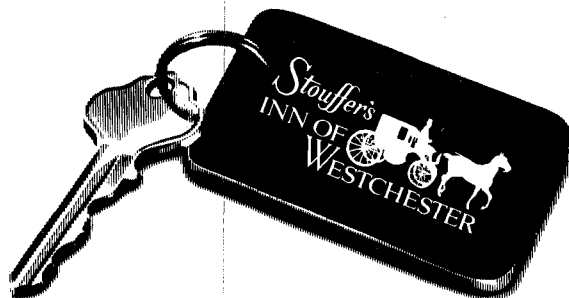
Wine, Dine and Romance.

Get away together to a beautiful wooded world. Just take the train to Rye Station, and we'll pick you up. And whisk you to Stouffer's Inn of Westchester, where champagne will be waiting.

And so will luxurious

Free Spirit Weekend

overnight accommodations with a forest view. Enjoy dinner at the elegant Woodlands or casually sophisticated Amelia's, choosing anything from the menu. Spend a romantic evening at the Foxfire Tavern where the entertainment is live. Enjoy the pleasure of breakfast in bed or from the menu at Amelia's. Splash in the indoor pool or work out in the exercise room. Relax in our whirlpool or saunas. Reserve court time for tennis (the rates are reasonable!). Enjoy complimentary movies in your own room. You needn't check out 'til 5. It's a beautiful way to fall in love all over again. And all this for just \$89 for the two of you. Call "Free Spirit" today. (914) 694-5400. Stouffer's Inn of Westchester, 80 West Red Oak Lane, Town of Harrison, near White Plains.



AROUND TOWN

- Elba Damast**—Figures and objects obliterated by splashes of color, thru 11/30. Galeria-Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.
- *Edgar Degas**(1834-1917)—Major oils and pastels, thru 12/3. Acquavella, 18 E 79th (734-6300). Mon-Sat 10-5.
- Jose De Rivera**—Recent sculpture, thru 11/25. Borgenicht, 1018 Mad Ave (LE5-8040).
- Dominic Di Mare**—Mythic assemblages using paper, thru 11/25. Duhl, 31 W 54th (582-4163).
- *Otto Dix**(1891-1969)—Drawings and watercolors, thru 12/16. Sabarsky, 987 Mad Ave (628-6281).
- Frazer Dougherty**—Halftone screens of aerial photos, thru 11/25. FAR, 22 E 80th (734-7287).
- Don Alfred Geyra**—Oils on canvas, thru 11/20. Petrenko, 1045 Mad Ave (879-4719).
- *F.R. Gruger** (1871-1953)—Charcoal illustrations, some from the *Saturday Evening Post*, thru 11/22. Graham, 1014 Mad Ave (535-5566).
- Meraud Guevara**—Surreal women, thru 11/30. Sandler, 831 Mad Ave (879-6606).
- *Lannie Hart/J. Perrson/Robin Quigley**—Mixed-media sculpture/Tooled and dyed leather/Crocheted masks, thru 11/18. Julie, 688 Mad Ave (688-2345).
- Gary Kuehn**—Recent paintings, thru 12/9. Cucalon, 145 E 72nd (472-8741).
- *David Levine**—Watercolors and satirical drawings, thru 11/25. Forum, 1018 Mad Ave (LE5-6080).
- Gabriel Meiring**—The female form against a dream world in oils on silk and wood panels, thru 11/20. FAR, 22 E 80th (734-7287).
- *Alice Neel**—Retrospective of drawings and watercolors, thru 11/25. Graham, 1014 Mad Ave (535-5566).
- Joseph Piccillo**—Drawings under glass and large studies on canvas, thru 11/18. Krasner, 1043 Mad Ave (RE4-6110).
- *Giovanni Battista Piranesi** (1720-1778)—Etchings of ancient and modern Rome, thru 11/25. Spaced, 165 W 72nd (787-6350).
- Donna Polseno**—Raku baskets and boxes using classic Japanese motifs, thru 11/25. Elements, 766 Mad Ave (744-0890).
- Antoine Poncet**—White and black marbles and bronzes, thru 11/30. Weintraub, 992 Mad Ave (TR9-1195).
- Joseph Rebolli**—Long Island, thru 11/22. Christopher, 766 Mad Ave (737-3224).
- Edward Sokol**—Urban views and junglescapes, thru 12/31. Rolly-Michaux, 943 Mad Ave (535-1460).
- *May Stevens**—History paintings, thru 11/30. Lerner-Heller, 789 Mad Ave (861-9010).
- *John Storrs**—Paintings, thru 11/18. Schoelkopf, 825 Mad Ave (TR9-4639).
- Paul Van Hoeydonck**—Space figures in bronze and steel, thru 12/9. Deutsch, 43 E 80th (861-4429).
- *Jerome Witkin**—Rembrandt allegories, self-portraits, creativity, and fame, thru 11/18. Kraushaar, 1055 Mad Ave (535-9888).

SoHo

- *Dottie Attie**—New work, thru 12/6. A.I.R., 97 Wooster (966-0799).
- *Lynda Benglis**—Numerical associations, thru 12/9. Cooper, 155 Wooster (677-4390).
- Andre Caderge**(1934-1978)—Wood batons and poles, thru 11/25. Bromm, 90 W Bdwy (732-6196).
- David Cundy/Bill Wilman**—Mixed-media/Texas realism, thru 11/22. Hansen, 70 Wooster (431-5904).
- Marjorie di Lascia**—Memorial show, 11/17-12/6. Prince St, 106 Prince (226-9153).
- *Tom Doyle**—Large wooden sculpture to be entered and walked on, 11/18-12/30. SculptureNow, 142 Greene (966-3066).
- Valerie Dubac/Robert Leis**—Faces in cloisonné by both, thru 11/26. Spring Street Enamels, 171 Spring (431-8151). Tues-Sun 12-6, Fri till 9.
- Diane Fitzgerald**—Ocean close-ups on canvas and paper, thru 11/30. Eno, 101 Wooster (226-5342).
- Marian P. Froehlich**—Large white constructions, thru 12/3. Pindar, 127 Greene (533-4881).
- Sideo Fromboluti**—Larger-than-life women and landscapes, thru 11/23. Landmark, 469 Broome (966-1173).
- *Kathleen Gilje**—Groups of women or baboons in pencil drawings and oils, thru 12/2. 55 Mercer (431-7758).
- *Tina Girouard**—Cut, folded, and painted sheet steel roofing, 1977-78, thru 11/22. Solomon, 392 W Bdwy (925-1900).

AROUND TOWN

Gerry Griffin/Ursula von Rydingsvard—Weapons, tools, structures in rattan, reed, wood/Bear Mountain cedar modules on the roof, thru 12/9. Freidus, 158 Lafayette (925-0113).

Geoffrey Homan—3D drawings, thru 11/19. Pleiades, 152 Wooster (475-9658).

Richards Jarden/Donald Lipski—Mats/Gathering dust, thru 12/16. Artists Space, 105 Hudson (226-3970).

***Margie Katz**—Sculptural canvas works, thru 11/29. Razor, 464 W Bdwy (533-3427).

Shirley Kramer—Collage paintings, thru 11/18. Key, 130 Greene (966-3597).

Jack Lembeck—A frame-within-a-frame gestural abstractions, thru 11/30. Meisel, 141 Prince (677-1340).

Arnaldo Miccoli—Multifaceted drawings and mask abstractions, 12/2. Hubris, 150 Thompson (982-1827).

Paul Mogensen, Spirals, thru 1/6. Boone, 420 W Bdwy (966-2114).

Richard Newton/Tony Rickaby—Social relationships in book form/Ceramics, photos, text on wage freezes in Britain, thru 11/18. Franklin Furnace, 112 Franklin (925-4671).

Susan Reinhardt—Clay pillows and slabs tied and suspended, 11/15-12/3. 14 Sculptors, 75 Thompson (966-5790).

Garry Rich—Dark symbolic landscapes, thru 12/7. Hutchinson, 138 Greene (966-3066).

Dorothea Rockburne—3D structural drawings on paper and vellum, thru 12/21. Weber, 420 Bdwy (966-6115).

Barbara Rossi—Linear design on multilayered Plexiglas, thru 12/2. Kind, 139 Spring (925-1200).

***Paul Sarkisian**—Microscopic views of paper done on linen, thru 11/22. Hoffman, 429 W Bdwy (966-6676).

***Ernest Shaw**—Ruins in steel tubing, thru 11/25. SculptureNow, 142 Greene (966-3066).

***Michael Singer**—Indoor sculpture, drawings, and outdoor documentation, thru 11/25. Sperone Westwater Fischer, 142 Greene (431-3685).

Cy Twombly—A ten-part painting dealing with Ilium, 11/18-1/20. Friedrich, 393 W Bdwy (925-9380).

Una Wilkinson—Relaxed, witty East Hampton oils, 11/17-12/7. Green Mountain, 135 Greene (674-2390).

OTHER

Guillermo Basagoiti—Sculptures, thru 11/17. Spanish National Tourist Office, 665 Fifth Ave. (759-8822). Mon-Fri 9:30-5.

Lydie Egosi—Tapestries with Judaic themes, thru 1/5. Union House, 838 5th Ave (768-5895). Mon-Fri 9:30-4:30.

***Janet Fish/Juan Hamilton**—Large still-life objects of recent date/Ceramic and bronze sculpture, thru 11/30. Miller, 724 5th Ave (246-1625).

***Kathe Kollwitz** (1867-1945)—Drawings, woodcuts, lithos, and sculpture, thru 11/18. Goethe House, 1014 Fifth Ave (744-8310). Tues-Thurs 11-7, Fri, Sat 11-5.

J. Gary Kornmayer/Erma Martin Yost—Black-and-white photo-paint, collages of NYC/Imaginary landscapes, thru 11/26. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Richard Samuelson—Still lifes, city views, architecture, thru 11/17. Gallery 36, 200 Park Ave (880-9000). Mon-Fri 9:30-4.

Larry Sutton—Wooden women, thru 12/3. Works of Art, 87 Atlantic Ave Bklyn (834-9677). Tues-Fri 2-6, Sat & Sun 12-6.

Ronnie Tendler/Joseph Wheelwright—Paintings and drawings/Works thru 11/22. Rentschler, 450 W 24th (929-0192). Wed-Sat 12-6.

Lynton Wells—Connecticut on photo-sensitized linen, thru 12/2. Droll/Kolbert, 724 5th Ave (541-6006).

GROUP SHOWS

57th STREET

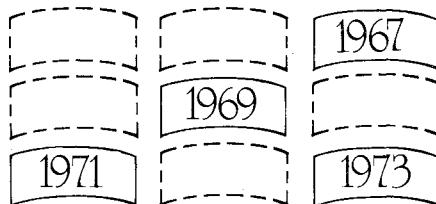
Berman—50 W 57th (757-7630). Rural scenes by Burliuk, landscapes by Eilshemius, ink washes by Walkowitz, thru 11/15.

***Jackson**—521 W 57th (586-4200). Small sculpture by Frank, Katzen, Segal, others, thru 12/2.

Nobé—250 W 57th (581-7060). Mapped art, thru 11/19.

***Schab**—37 W 57th (758-0327). Mon-Sat 9:30-5:30. Drawings, etchings, and engravings of the Italian, French, and Austrian stage from the 16th to 18th century, thru 11/30.

The reason Riserva Ducale is sometimes impossible to find is because sometimes it's impossible to make.



Impossible to make and maintain the standards Ruffino has set for Riserva Ducale.

You see, Ruffino, with more vineyards than any vintner in

the Chianti Classico district, is very selective about which grapes they use to make their Riserva Ducale wine.

So they wait for the best years and from those years select the best grapes.

It's the kind of selectivity you'd expect from Italy's most respected vintner.

The kind of selectivity that makes Ruffino Riserva Ducale Italy's finest aged, premium red wine.

It's the kind of selectivity that sometimes makes Riserva Ducale impossible to find. But wonderful to drink.

Riserva Ducale
BY RUFFINO



RUFFINO RISERVA DUCALE AND RISERVA DUCALE GOLD LABEL IMPORTED BY SCHEFFELIN & CO., NEW YORK.

INSPIRATION: It's as near as Nikon House.

Inspiration seemingly flows from the very walls—at Nikon House. Each month, our famous Photo Gallery presents a new exhibit, featuring the inspired imagery of today's most fascinating photographers. You'll find it a most enjoyable visual treat—one often infusing your personal picture-taking with new inspiration.

At Nikon House, you're

welcome to hold and handle any camera, lens or accessory in the legendary Nikon System; our experts will gladly answer your questions. And, you're invited to attend our informal photography seminars* showing how to make your photographs more exciting, more rewarding. Like everything else at Nikon House, it's priceless—and free!

家 Nikon House

Near the Rink in Rockefeller Center, 620 Fifth Avenue, New York 10020. Tuesday through Saturday 10 to 6. Groups welcome, please call 586-3907.

*Pick up your schedule of photography seminars at reception desk (sorry, we cannot fill telephone requests)

B-I-C's FM ANTENNA GETS A GREAT RECEPTION.

In the fall of 1977, B-I-C introduced the Beam Box FM 10, the first electronically directable FM antenna. It sits conveniently near your receiver and requires no special installation. By simply adjusting its knobs you maximize the FM signal you want and minimize signals you don't want. At \$89.95, we thought it was quite a breakthrough. So have a lot of other people.

"I spent literally hundreds of dollars for FM antenna installations before I found the Beam Box. It really works. In fact, it works great." J.L.B., Alexandria, Virginia

"The Beam Box is the greatest thing that has happened to my FM tuner. In several different locations I tried dipoles, rabbit ears, cable TV hook-ups, and stationary outdoor antennas with sad results. So sad, I never taped FM music. Upon incorporation of the B-I-C Beam Box in my system I detected an improvement that was unbelievable, specifically in cleanness of signal, stereo separation and station lock-on. Additionally I was able to pick up more stations. I am now making perfect FM recordings." A.G.M.D, Hill AFB, Utah

"Since buying and installing the Beam Box, my reception problems have been completely eliminated. I receive stations in Connecticut and Long Island with absolute fidelity, which I think is pretty outstanding since I live in New Jersey. I am finally confident that my 'prestige' tuner is performing as it was designed to." J.P., Edgewater, N.J.

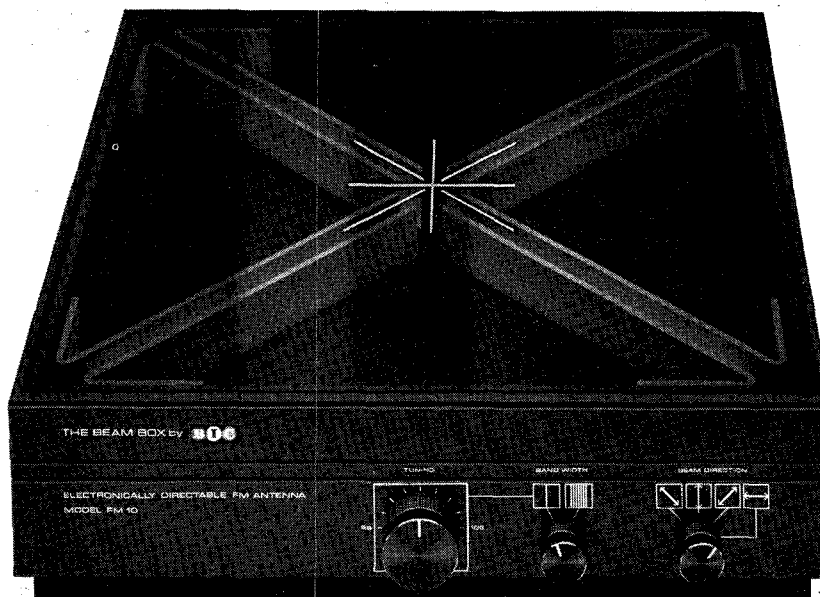
"Great invention! Perfect reception. No multipath. This is a great advance. Works beautifully in a New York apartment." T.W., New York City

Now B-I-C introduces the new FM 8 at only \$49.95. It's a bit less fancy and therefore less expensive than the original Beam Box FM 10. Performance is virtually the same.

If you're unhappy with your FM reception and can't improve it with your present FM antenna, The Beam Box may be your answer.



THE BEAM BOX



AROUND TOWN

MADISON AVE & VICINITY

- *Carus-1044 Mad at 79th (879-4660). Works by Lissitzky, Moholy-Nagy, Nolde, Kirchner, thru 12/16.
- Community-28 E 35th (UN1-7600). Daily 1-6. 6 Burr artists, thru 11/19.
- *Davis & Long-746 Mad Ave (861-2811). English sketches and studies by Cox, Gainsborough, Fuseli, Turner, thru 11/25.
- *Grolier-47 E 60th (838-6690) Mon-Fri 10-5, Sat till 3. Noah Webster's first editions; letters from Washington, Jefferson, Franklin, thru 12/2.
- Guild-1145 Mad at 85th (861-3776). American graphics from 1917 to 1978, thru 11/18.
- Gurewitsch-55 E 74th (RE4-7302). Tues-Sat 1-5. Provincetown artists, thru 12/2.
- L'ibis-667 Mad Ave (935-0490). Ancient Egyptian bronze diaries and Attic pottery, thru 12/16.
- *Kerr-49 E 82nd (628-1340). Luminist American landscapes from 1850 to 1870, thru 11/25.
- *Knowlton-19 E 71st (794-9700). American realist landscapes, thru 11/29.
- *Laboetie-9 E 82nd (535-4865) Works done in German art colonies before WW I by Heckel, Jawlensky, Klee, Vogeler, others, thru 11/30.
- Reed-120 E 78th (UN1-6362). Tues-Sat 1-6. Yale faculty members from 1950 to 1978, including Albers and de Kooning, thru 11/19.
- Ronin-605 Mad Ave (688-0188). Mon-Sat 10-6. Sosaku Hanga (creative prints) from 1913 to 1976 in Japan, thru 11/30.
- *Stone-48 E 86th (YU8-6870). Abstract expressionists de Kooning, Gorky, Kline, Pollock, Leslie, thru 12/21.
- Touchstone-118 E 64th (826-6111). Books and notations by Aycock, Shaw, Steir, others, thru 11/30.

SoHo

- Bayard-456 W Bdwy (477-3804). Works by Northwest Coast Indians, 1915 photogravures by Curtis on the Kwakiutl, thru 11/30.
- Buecker & Harpsichords-465 W Bdwy (260-3480). Wed-Sat 12-5. Science-oriented works of the 60s, including Bas-Cohain, Shannon, Sonist, thru 12/23.
- Dreams & Reality-130 Greene (431-3344). Paintings by Birhett, mixed-media by Kuhns, thru 11/23.
- *OK Harris-383 W Bdwy (431-3600). Paintings by Baeder, sculpture by DeAndrea and Myer, photos of Las Vegas by Abrams and Fowler-Gallagher, thru 12/2.
- *Jewelweed-72 Thompson (431-6893). Silver objets d'art by Callahan, Gaiss, and Hecht, thru 11/30.
- The Kitchen-59 Wooster (925-3615). Performance audio art, 11/15-19. Daily 1-6.
- 22 Wooster-(431-6445). Batten, Loving, and Machida, thru 11/15.
- Ward-Nasse-131 Prince (925-6951). Weavings by Gilbert, sculpture by Ruckdeschel, thru 11/23.
- WIA-435 Broome (966-5894). Tues-Sat 1-5. Women in mixed-media by Kennedy, sculptured collages by Zinman, others, thru 11/18.

OTHER

- *African Tribal Arts-84 E 10th (982-4556). Mon-Sat 10-6. Fertility and labor masks of the equatorial forest, thru 11/15.
- Alternative Center-28 E 4th (473-6072). Wed-Sat 1-6. New directions in Chinese art, thru 11/18.
- *Armenian General Benevolent Union-628 2nd Ave (684-7530). 3,000 years of Armenian metal art, thru 11/22.
- Bishop-1059 3rd Ave (751-9703). Indonesian batiks and ikats, thru 12/2.
- *China Institute-125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. The origins of Chinese ceramics, thru 1/28.
- Esoterica-246 E 75th (861-0913). Wed-Fri 3:30-7, Sat & Sun 12-7. Collages by Karman, assemblages by Greaves, and sculpture by Madden, thru 11/15.
- Gallery 62-National Urban League, 500 E 62 (644-6500). Mon-Fri 10-4. Illustrations of black life from 1923 to 1949 by Bearden, Lawrence, White, thru 11/30.
- Glassmasters-621 Sixth Ave (924-2868). Fantasies in glass, thru 11/18.
- *Hall of Science-Flushing Meadows, Corona Park (699-9400). Handcrafts by German artisans, thru 12/31.

AROUND TOWN

Interart—549 W 52nd (246-1050). Mon-Fri 12-6. A video environment using a cab and a 1950 Chevy convertible, thru 12/9.

Lever House—Park at 53rd (GR5-6650). Mon-Fri 9-5, Sun 1-5. Realistic works by American Artists Professional League, thru 11/20.

***Mall of CUNY**, 33 W 42nd (790-4331). Mon-Fri 9-6. Black America on stage, including photos, posters, costumes, thru 12/8.

NY Public Library—at Lincoln Center, 111 Amsterdam Ave (790-6551). Mon & Thurs 10-8, Tues-Wed 10-6, Fri-Sat 12-6. Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 12/30. George M. Cohan centennial; thru 11/30.

***NYU**—Grey, 33 Washington Pl (598-7603) and Loeb Center 566 La Guardia Pl (598-2027). 20th-century European and American paintings from the Gallatin Collection/The Federation of Modern Painters and Sculptors from 1940 to 1978, including Barnett, Gross, Nevelson, 11/15-12/16.

***P.S. 1**—46-01 21st St. Long Island City (233-1096). Thurs-Sun 1-6. A miniature golf course in all mediums by Collette, Gebhardt, others, thru 11/15.

Sirovich—331 E 12th (777-1050). Mon-Fri 10-4. Works by senior citizens, thru 11/17.

Songwriters' Hall of Fame—One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Union Carbide—270 Park Ave (535-4250). Works by Gillespie, Gussow, others, thru 11/30.

Photography

Barbara Bordnick—Portraits of legendary women in jazz, 11/16-12/21. Space, 154 W 57th (765-1776).

Theodore Cohen—Israel, 11/19-29. Guild, 1145 Mad at 85th (861-3776).

Jay S. Colen—Paris on high-speed film during, 11/16-12/12. Camera Club of NY, 37 E 60th (223-9751). Mon-Fri 1-6.

Nancy Dunn—Distorted color images of New Jersey, thru 12/2. Nikon House, 620 5th Ave (586-3907).

***Elliott Erwitt**—A retrospective with 150 images, thru 11/25. Witkin, 41 E 57th (355-1461).

Nathan Farb—The Russian people, thru 11/26. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri till 4.

Deborah Freeman/Chris Mackey—Israel on her 30th/Lower East side children and Orchard Street, thru 11/30. Educational Alliance, 197 E Bdw (GR5-6200). Sun-Thurs 10-9:30, Fri 10-5:30.

French Culture Services—972 5th Ave (570-4400). Mon-Fri 10-5. Lithos by Dubuis, Jarema, Licata, Motherwell, thru 11/21.

***Benno Friedman/Joe Maloney**—Mexican pyramids and western landscapes/Maine, Long Island, and New Jersey, thru 11/25. Light, 724 5th Ave (582-6552).

Ralph Gibson—Color, perception, the image, thru 11/25. Castelli, 4 E 77th (288-3202).

Rene Groebli—Color fantasies, thru 1/2. Images, 11 E 57th (838-8640).

Barry Guthertz—Surrealistic nature studies, thru 11/21. Institute for the New Age, 45 E 78th (737-8808). Tues 2-8, Sat 11-6.

***Serge Hambourg**—People carrying things in black-and-white, thru 12/16. French Institute, 22 E 60th (355-6100).

***Erich Hartmann/Jill Lynne**—Nudes and landscapes using the laser light form/Spacescapes, thru 11/25. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

Nancy Iddings—Photos, thru 12/3. Viewing Room, 72 Wooster (431-5904).

***Kodak**—1133 Sixth Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. Christmas around the world, thru 11/17.

***Sheila Metzner**—Simple, personal, portraits and nudes and landscapes, thru 12/9. Wolf, 30 W 57th (586-8432).

Joan Myers—Painterly views made with paper negatives and then hand-tinted. Pfeifer, 825 Mad Ave (737-2055).

***Duane Nichols**—Sequences of Egypt, homage to Cavafy, thru 11/25. Janis, 6 W 57th (586-0110).

Shelly Rusten/David Scharf—Jazz in the streets of NYC/Magnifications, thru 11/17. Double Exposure, 340 Sixth Ave (260-6051).

***Herbert J. Seligmann**—50 vintage works, including NYC's architecture, the plight of the Jews in 30s Germany, thru 12/9. Prakapas, 19 E 71st (737-6066).

How to read a great Chianti.

Denominazione di Origine Controllata is Italy's equivalent of the "appellation contrôlée" on French wine labels.

Nozzole Chianti Classico is bottled only in outstanding vintage years.

Always a sign of authenticity, it means the grapes were grown and pressed and the wine bottled on the estate.

Your assurance of distinguished quality. Kobrand Corporation imports only wines and spirits of outstanding merit.

Each bottle of Nozzole is individually numbered and recorded before it's allowed to leave the estate.

These words are permitted to appear only on wine produced in a small, delimited area of Tuscany. The Nozzole estate lies in the very heart of this region.

Aged in oak casks to maturity to achieve full flavor and mellowness.

Nozzole (not-so-lay)... true style and greatness in every sip.

NOZZOLE
Chianti Classico Riserva

Imported exclusively by Kobrand Corporation, N.Y., N.Y.



**We're
all you need
to know about
BRUCE
wood floors**

This is *Bruce Fireside Plank* prefinished in Gunstock Brown. Alternating 3/4" and 2 1/4" widths and random lengths, planks are 3/4" thick and have beveled sides. An exceptional value, priced just above strip flooring.

See the complete Bruce line at our convenient showroom, where you can choose from the largest wood floor collection in America.

Most floors in stock for immediate delivery or installation.

**Hoboken
Wood Floors**

Just minutes from Times Square:

100 Willow St., East Rutherford, N.J.

Mon.-Fri., 9 to 5. Thurs. till 7

(212) 564-6818 (201) 933-9700

Send one dollar for full color brochure.

The hair style that's just for you.

We'll put her initials in luscious 14 karat yellow gold on a "tortoise shell" hair comb. \$60. With sterling silver initials, \$15. Allow 10 days for delivery.



Wiss & Lambert

Fine Jewelers Since 1848

545 Madison Avenue at 55th St., New York, (212) 838-6000

Smith Haven Mall / Sunrise Mall, Long Island

Nanuet / Staten Island, New York

New Jersey: Hackensack / Short Hills / Montclair

Wayne / Paramus / Woodbridge / E. Brunswick

**SAVE \$100 ON
SUPER SOFT
HANDCRAFTED
SHEARLING COATS**



Our experience in making the natural beauty of shearlings comes through in each coat. We skillfully match, shape and proportion each one with great care. These coats will chase out the cold and keep in the warm. We style coats, jackets and vests for men, women and children. Come in and see our affordable collection. We accept major credit cards.

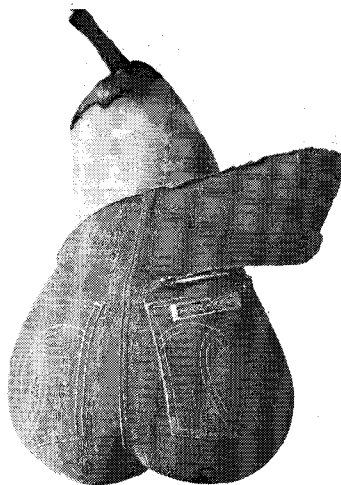
THE WINTER PRINCE

At Rarity—115 West 55th St. Bet. 6 & 7 Ave. NYC 541-8022

18 St. Mark's Pl. NYC 677-4011

Open 11-7PM Sun 11-5PM

The difference is
feeling good all over.



THE FRENCH JEAN STORE

227 E. 60th St., NYC/212-486-9888

Mon.-Fri. 11-8:00, Sat. 11-6:00

AROUND TOWN

***Soho Center**—114 Prince (226-1995). People by Bissel, Davis, Rodam, others, thru 12/2.

Soho/Stieglitz—34 W 13th (242-9198). Fri-Sun 1-6, Tues 7-9. Village people by Boretz, details by Spaventa, portraits, landscapes by Albert, thru 11/28.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces*: The Cro-Magnon artist's view of his world; thru 1/15.

The Making of a Dinosaur: The process of restoring dinosaur fossils. *Unseen Flowers of the Desert*: Robert I. Gilbreath's photographs of the tiny flowers that grow in the arid American West; thru 2/28.

Asia House, 112 E 64th St. (751-4210). Mon-Sat 10-5, Sun 1-5, Thurs 10-8:30. *The Ideal Image*: Gupta sculptural tradition and its influence, thru 12/3.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 12:30-4:30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Africa in Antiquity*: The arts of ancient Nubia and the Sudan; thru 12/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Ornament in the 20th Century*; thru 1/7. *Artists' Postcards*: Original works of art in postcard size; thru 12/2.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Sidewalk Superintendent*: A look at building in America from 1719 to 1830; 11/16 thru 5/11.

Frick Collection, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6. Western European art from the Renaissance to the 19th century. In the permanent collection.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Mark Rothko, 1903-70*: Retrospective including close to 200 of his paintings and works on paper; thru 1/14.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. *The Gilded Age in Westchester*: Aspects of art and society in Westchester County at the turn of the 19th century; thru 1979. Recent works of Richard Smith; thru 1/14.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Fleeting Gestures*: Photographs of the dance, from its classical form to the present state; thru 1/7.

Japan House—333 E 47th (832-1155). Mon-Thurs, Sat & Sun 11-5, Fri till 7:30. Folk art from Hokkaido to Okinawa, including ceramics, furniture, baskets, paintings, and sculpture, 11/16-1/7.

Jewish Museum, 1109 Fifth Ave. (860-1888).

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Print Collector in the Kitchen*: Works, dealing with food, by Rembrandt, Whistler, Boucher, and others; thru 1/7. *The Splendor of Dresden*: Over 700 masterpieces, spanning 500 years, from eight Dresden museums and including works by Titian, Rembrandt, Vermeer, Holbein, Velasquez, Rubens, and others; thru 1/14. *Georgia O'Keeffe by Alfred Stieglitz*: Fifty photographic portraits; 11/16 thru 1/14. *The Temple of Dendur*: In the Sackler wing. *Fifteenth and Sixteenth Century Northern Drawings*: Works by Dürer, Grien, van der Weyden; thru 1/28.

Pierpont Morgan Library, 29 E 36th St. (685-0008).

Tues-Sat 10:30-5, Sun 1-5. *Giovanni Battista Piranesi Drawings*: Commemorating the 200th anniversary of the death of the great Venetian draftsman, architect, and etcher. *Early French Illuminated Manuscripts*: Examples of Carolingian, Romanesque, and early Gothic illuminations. *Letters of Love and Affection*: Letters by artists, authors, statesmen from the late sixteenth thru the nineteenth century. *Songs of Whales*: The music of the humpback whales. Thru 12/5.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Fri 10:30-4:30, Sat & Sun 11-4.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30 and Thurs 6-8. A collection of 120 American samplers; thru 1/7.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 10-5.

AROUND TOWN

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Gold and Silver—Treasures of New York*: Over 400 pieces of decorative art; thru 4/29.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Peter Voulikos Retrospective*: Works by this pioneer of 20th-century American ceramic art; thru 12/1.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Reutersward's *Kilroy—Lazy Lasers and Holy Holograms* and Nunez's *Holokinetics*; thru 11/26.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Matisse in the Collection of the Museum of Modern Art*: Paintings, drawings, prints, sculptures, and cutouts of virtually every period in the great artist's career; thru 1/30. *Grain Elevators*: Photographs by Frank Gohlke; thru 2/4.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *Outside New York*: Works by Katharine Carter, Tom Hatch, James Hill, Alexa Kleinbard, Janis Provisor, and Dan Rizzie; thru 12/1.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Moving in The City*: New permanent exhibition of the Society's collection of 19th-century carriages, stagecoaches, sleighs & fire trucks. *The American Magazine and Others*: Representative American magazines from the 18th to the 20th century.

NY Public Library—Fifth Ave at 42nd (790-6651). Mon-Wed, Fri & Sat 10-6. Five centuries of prints by women, thru 11/15. Patrons and publishers dealing with the financial support of English literary works from Chaucer to Orwell with letters, manuscripts, and early editions, thru 11/30.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 12-4. *Treasures of Cyprus*: Eight thousand years of Cypriot art, history, and culture, from the Neolithic age up to the mid-19th century; thru 12/17.

Nicholas Roerich Museum, 319 W 107th St. (864-7752). Sun-Fri 2-5.

South Street Seaport Gallery, 215 Water St. (766-9020). Daily, 11-6.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6. *The World of Bob Thompson*: Paintings by this artist; thru 1/7.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Abstract Expressionism—The Formative Years*: More than 100 paintings from the late thirties and early forties by Baziotes, Gorky, Newman, Motherwell, de Kooning, Pollock, others; thru 12/3. *Recent Acquisitions*: Works by Hanson, Wood, Hartley, Cottingham, and Aycock; thru 11/26. Two room-size architectural structures that house Claes Oldenburg's collection of more than 600 small-scale objects; thru 11/26. *Introduction to 20th-Century American Art*: Paintings, sculptures, and drawings by Calder, Nevelson, David Smith, Hopper, de Kooning, and Gorky. **Whitney Museum Downtown**, 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. Philadelphia Eagles, 11/19 at 1.

Jets, Shea Stadium (421-6600); vs. New England Patriots, 11/19 at 1.

Islanders, Nassau Coliseum (516-694-5522); vs. Colorado Rockies, 11/14; vs. Philadelphia Flyers, 11/18. At 8:05.

Rangers, Madison Square Garden (564-4400); vs. Chicago Black Hawks, 11/15; vs. Atlanta Flames, 11/19. At 7:35.

Knicks, Madison Square Garden (564-4400); vs. Denver Nuggets, 11/14 at 7:30; vs. Milwaukee Bucks, 11/18 at 8; vs. Detroit Pistons, 11/21 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888); vs. Philadelphia 76ers, 11/14; vs. Washington Bullets, 11/17. At 8.

USA-China Basketball Doubleheader, Madison Square Garden (563-8000). Rutgers University vs. Chinese National Team and U.S. National women's team vs. Chinese National women's team. At 1 & 3 on 11/18.



Lunch at Christy's. It's something new under the sun.

Imagine a lunch menu that offers you the warmth of sunlight, the patter of rain and the sight of falling snow. Then surrounds you with thousands of live plants and lots of beautiful people. Plus gives you a choice of over 33 entrees to satisfy any wishful craving. At affordable prices. That's the new Christy's menu. Something for all your senses. **CHRISTY'S SKYLITE GARDENS**
P.S. Brunch with us Sundays at 11:30.

64 West 11th St., N.Y. / (212) 673-5720

AD BY PLUM ADVERTISING

**OLYMPIC GIVES YOU
12,000 YEARS OF HISTORY
IN 10 TO 14 DAYS.
Greece, Egypt, Israel**



The newest ideas in winter travel are ancient history. Olympic Airways offers you the age-old cultures of Greece, Egypt and Israel. Choose from a compact 10-day tour of Greece alone to a 14-day odyssey to Greece, Egypt and Israel that includes a Red Sea and Suez Canal cruise. There are prices to fit every budget. So, for a winter vacation you'll remember for many winters to come, contact your travel agent, or Olympic Airways.

**OLYMPIC
AIRWAYS**

645 Fifth Avenue, New York, N.Y. 10022

Please mail me brochures describing winter tours to:

☐ Greece ☐ Greece and Egypt
☐ Greece, Egypt and Israel

Name _____

Address _____

City _____ State _____ Zip _____

For champagne tastes.



There are those who will go to any expense to perfect a martini. Or even to perfect a mixed drink. Boodles, the ultra-refined British gin, spares no expense to please those perfectionists. It is produced from the world's costliest methods and imported in glass from England. If cost is no consideration in satisfying your taste, consider Boodles in your next martini—or mixed drink.

Boodles. The world's costliest British gin.

94.4 Proof. 100% Grain Neutral Spirits. Imported by General Wine & Spirits Co., N.Y., N.Y. 10022

Not Exactly The Perfect Crime

By Robert Daley

“...The detectives stared at one another—300 hijacked TV sets were being dumped right in the middle of their narcotics case...”



The Special Investigating Unit—SIU—of the Narcotics Division came into existence in 1962 when two detectives, Sonny Grosso and Eddie Egan, stumbled upon

a heroin operation that seemed to have a French connection. The special squad formed around them was the start of SIU. These were the best detectives in the city, and during the next few weeks they put their case together, made their arrests, and seized 97 pounds of heroin straight from France. This was the famous French Connection case, and one of its results was the decision by the police hierarchy to make SIU permanent. Henceforth this small, elite unit would be aimed exclusively at the high movers of the heroin trade. From then on SIU expanded steadily as the Narcotics Division itself expanded, though it never totaled more than 10 percent of the complement. Peak strength during the years when Detective Robert Leuci belonged to it, 1968 to 1972, was 60 to 70 men. SIU detectives broke up more major rings, arrested more movers, seized more narcotics by far than

any other street detectives anywhere. They were great detectives and they had citywide jurisdiction. They chose their own targets and roamed New York at will. One insider called them the “Princes of the City,” for they operated with the impunity, and sometimes with the arrogance, of Renaissance princes. They could enforce any law or not enforce it, arrest anyone or accord freedom—and they were immune to arrest themselves.

The Princes of the City, with a few exceptions, were also corrupt. For years no one knew the extent of this corruption.

Some suspected, however. One who did was Sergeant David Durk, who identified Detective Leuci to the Knapp Commission as an honest narcotics cop who could blow the lid off what was happening there.

In due time Leuci, who was not an honest cop at all, was interviewed by Nicholas Scoppetta, a Knapp Commission lawyer. The interview lasted three straight nights and was described in these pages, together with much of the rest of the story, under the title “The Cop Who Knew Too Much” in March 1977. At the conclusion of the interviews a deal was struck between Leuci and Scoppetta. The detective, a troubled young man in search of some kind of personal redemption, agreed to work undercover for Scoppetta in a new office set up under the United States federal attorney for the Southern District. Leuci did, however, impose

conditions. He would work principally against corrupt lawyers, corrupt district attorneys, and corrupt judges. These people, he charged, were worse by far than cops. He would no doubt stumble over mafiosi, for he knew a number of them; if this happened, then he would gather evidence against them too. The same would be true of any rogue cops he came across. But he would not work against former colleagues, former partners. He would not work against SIU. Absolutely not.

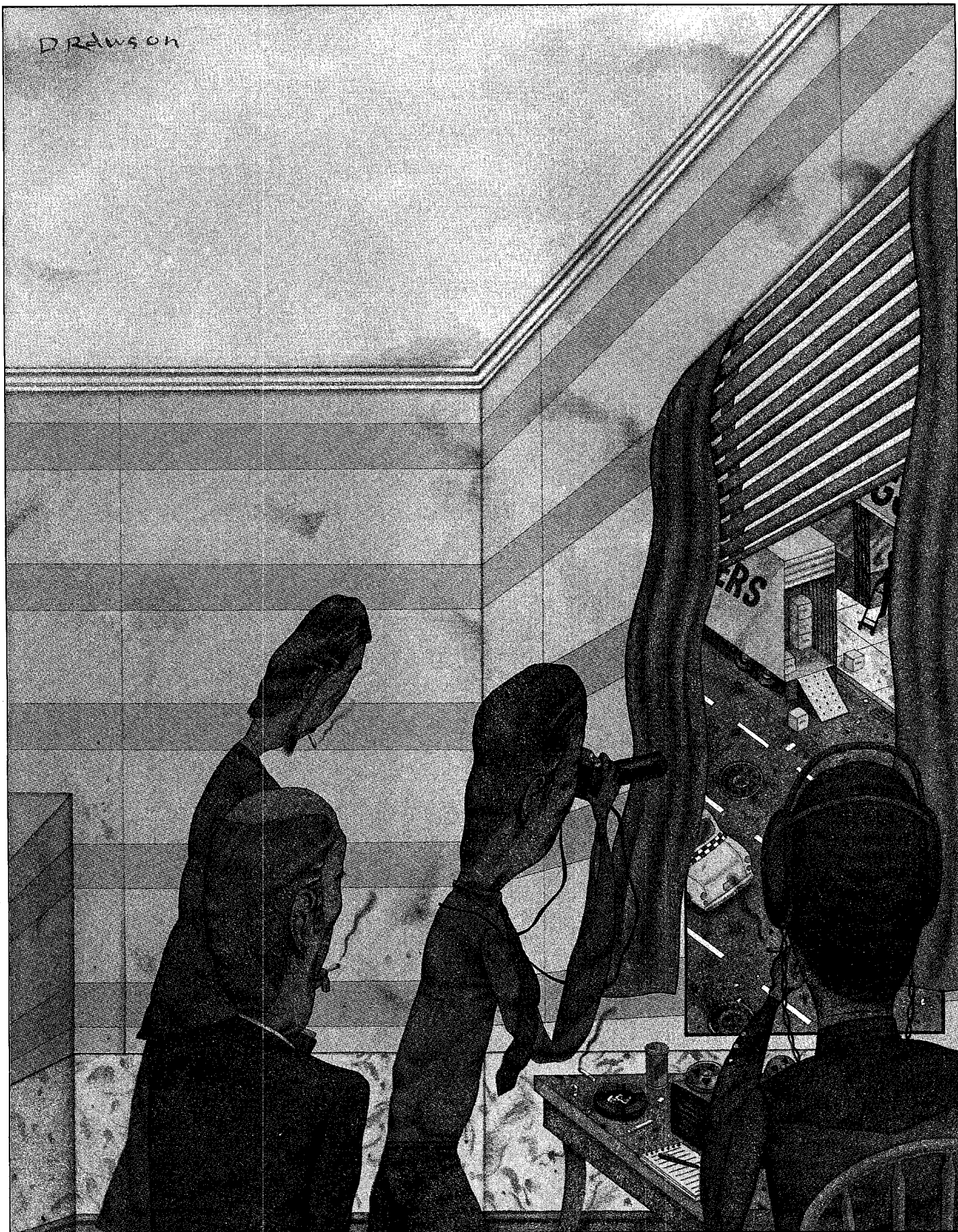
But once Leuci’s investigation had started, he found it extremely difficult to control. At the end, of course, it became impossible to control.

The incident described below occurred early in the investigation and dramatizes Leuci’s problem.

For months Leuci had scrupulously avoided his three former partners—Frank Mandato, Les Wolff, and Dave Cody—for he feared to ensnarl them. But now a case they had made two years earlier was about to go to trial, and this brought them suddenly together again. The trial would begin the next day and the assistant district attorney who would prosecute the case led them into a small room in the Bronx County Courthouse.

The D.A.’s name was Carl Bornstein, and he ordered them to study their memo books and to get their facts straight. This was an extremely important case, Bornstein told them, but there was a problem with it. A very serious problem about which he would

Adapted from Prince of the City, by Robert Daley, soon to be published by Houghton Mifflin Company.



“... There must have been fifteen private cars with cops in uniform. They were waiting in line to get the television sets ...”

interview them shortly. Bornstein was a young man with the smooth, untroubled face they saw often in lawyers, and his attitude toward cops was familiar too, a combination of arrogance and contempt. Their case had become his case. He was the star now. He wished he didn't need them at all, but unfortunately he did need them. He needed their testimony. And he needed an explanation from them about this “problem.”

Bornstein went out. The door slammed, and the four former partners looked at one another. For a moment no one spoke.

Leuci had been hoping to be greeted with the warmth and intimacy of the past. From Cody, who was an older man and different from the other three partners, this was exactly the greeting he had got. But from Mandato and Wolff came a certain coldness, a certain reserve, and he looked into their faces and saw that they did not trust him. They seemed to be waiting for an explanation of some kind.

The tension became so pronounced that even Cody noticed it, and he began to glance from face to face trying to puzzle out what it was he sensed.

Mandato and Wolff were both 36 years old, 5 years older than Leuci, but Cody was 45. He was, in the police world, of a different generation. He had been in the navy in World War II and often talked about “the war”—each time making the other three glance up sharply, wondering which war he was talking about. To them, Cody's war was ancient history.



Cody was a thin, almost emaciated man, and in contrast to most SIU detectives he wore out-of-date, even baggy, clothes. He slouched. He looked sickly, undernourished, which perhaps he was. He had never married, didn't eat properly, and he took many of his meals in bars. Since he had no wife or kids to go home to, he was the one whom the others often left behind to sit on surveillances half the night. They would leave him, saying: “Don't get hurt, Dave.” They were always concerned about him, for he looked so frail. But

in the macho police world, any expression of affection had to be tempered at once, and one of the other partners would always add quickly, “because if you do get hurt, we'll be filling out forms for the next three days.”

Mandato, with his sculptured black beard and expensive clothes, seemed more Jewish than Italian. He much resembled a young Jewish businessman. The son of a court stenographer, he had been among cops most of his life, and it was his father who had urged him toward the Police Department. Paperwork bored him. So did early stages of any investigation, when he sometimes did not come to work for days at a time. But there was a certain brilliance about him. He was rich in ideas. Once, Mandato borrowed a black detective as chauffeur and hid himself in the trunk of a rented limousine in order to get inside a Harlem garage where narcotics were believed to be hidden in derelict cars.

The black detective parked inside the garage and went away. Mandato let himself out of the trunk and waited alone in the dark until the dealer, who was heavily armed, entered the garage and approached his stash. Mandato took him alone. No violence. No problem of any kind.

The stolid, hardworking member of Leuci's team had been Wolff, who often disapproved of Mandato and of Mandato's ways, and said so. Both were muscular six-footers. Mandato was often taken for a Jew, and Wolff was in fact a Jew, but in dress and personality they were very different. Mandato dressed with considerable elegance. Wolff, though born and bred on New York streets, favored clothing with a western flair, much of it leather. He often wore boots and sometimes looked like a cowboy.

For all their differences, these four men had been, emotionally, extremely close. In police terms, they had been tremendously effective too—they put a great number of major narcotics dealers in jail. When, almost a year ago, their partnership had been dissolved for no very good reason by order of higher authority, all four had been filled with regret.

But now they were together again in a small room preparing to testify in an old case, and if there was suspicion of Leuci on the part of Wolff and Mandato, this was Leuci's own fault, and he knew it.

However, these tense opening mo-

ments passed without any comment. Instead, the four men began to discuss the old case that was about to come to trial; it was one of the best they had ever put together. It was an important case, but it was rich in laughs too, and as they discussed it their faces brightened; they began to chuckle, and the old warmth and intimacy began to reassert itself.

They also knew what Bornstein's problem was, but they were not worried about this themselves.

The case was this: A man named Raymond Acervado had owned a drugstore at 116th Street and Madison Avenue out of which he sold principally quinine, the basic ingredient in narcotics mixing. He would sell quinine in 30- or 40-pound sacks. Mandato, Wolff, Leuci, and Cody had begun an investigation of Acervado, who, they learned, also owned a large drug discount store in the Bronx.

Presently, the four detectives requested a legal wiretap on this discount store. When the wiretap was accorded, they set up their gear in a basement around the corner and, working in relays, they began monitoring Acervado's calls. It was a good narcotics case. They felt professional. They were enjoying it.

But a call came in unrelated to narcotics.

A rough, Italian-sounding voice said: “Raymond, I'm going to come to your store tomorrow. I need your store only for a couple of days.”

Acervado had a quiet, almost faint voice, and he spoke in Hispanic cadences. He said he wasn't sure he understood.

“We need a place to unload a truckload of television sets.”

The four detectives, eavesdropping in their basement plant, looked at one another in shock. The man was talking about hijacked TV sets, and they couldn't believe he would say such a thing right over the phone.

The Italian voice continued: “I don't know how many sets. Maybe 300 television sets.”

Acervado's voice, showing panic, said: “I just opened this store. It's a drugstore. It's only open a couple of days.”

The Italian voice said: “We'll be there tomorrow.”

The four detectives stared at one another. A truckload of hijacked television sets was about to be unloaded into the middle of their narcotics case.

“...The young cop found \$2,000 in the store and he wanted advice. His mentor, the sergeant, told him to put it in his pocket...”



nearly in tears. “These Mafia guys are going to come in and lay these television sets on me,” they heard him say. “I don’t know what to do with them: I got no room in the store. They are going to fill up all my aisles with television sets.”

Silence. In the basement room the spool stopped turning. For a moment the four detectives were silent. Then the discussion began. Their narcotics case had just become a hijacking case. What should they do?

After checking out cameras with telescopic lenses, they talked their way into an apartment directly across the street from the drugstore.

The apartment was above a tailor shop, and it belonged to the tailor, an aged Jew whose language was Yiddish, not English. It was Leuci who convinced the tailor to hand over the keys to his house. Leuci never mentioned narcotics, nor Mafia, nor hijacked TV sets, for these subjects might have terrified the tailor. Throwing in Yiddish phrases, claiming to be a Jew himself, Leuci invented a story about black revolutionaries who planned a weapons drop here in this white neighborhood. The tailor looked into the open, engaging countenance of Babyface and did his civic duty. He handed Leuci the keys.

Once installed upstairs, the detectives began photographing everyone who entered or left the drugstore. They planned to film the entire scene when the truckload of television sets arrived. Simultaneously, one or another of them would continue to monitor the tapped telephone in the basement around the corner.

At four o’clock in the afternoon the truckload of television sets arrived. What happened next was, to the watching detectives, unbelievable.

The truck pulled up. Wolff and Mandato began taking pictures. Three men got off the truck. Three others got out of a car. Not one of them, the detectives judged, was wearing a less than

\$500 suit, and they began unloading the truck. But they tired quickly. It was amusing to watch. There were some kids in the street, and they began hiring the kids to help them unload the truck. They were moving all the television sets into the store.

When at last the truck was empty and the drugstore full, they went across the street into the diner and ordered coffee. While they were drinking it, a man in street clothes came walking up the street. The detectives watched him from the window. They made him as a cop at once, and they watched with a kind of horrified fascination to see what he would do.

Obviously he wanted to get a pack of cigarettes or something from the drugstore. He tried the door, but it was locked. It was the middle of the afternoon, and he couldn’t get in the store. It was closed. He looked around. He saw the truck parked out front. He peered in through the window. It was a drugstore, and he saw television sets stacked up and down the aisles. Every place he looked was television sets. There were television sets up to the ceiling.

The plainclothes cop turned away from the window, crossed the street to the diner where the six hoods were drinking coffee, and called in a 10-13 on himself: assist patrolmen. About 30 seconds later one could hear the sirens. There were police cars coming from all over. The hoods must have been aghast, but their faces showed nothing. They simply paid their checks and vanished.



they demanded bills of lading for the TV sets. When these were not produced, the men were arrested—cops came out of the store dragging them in handcuffs.

After that more cars began to pull up. Not police cars, but Volkswagens, station wagons. Nearly every cop in the precinct pulled up in his own car and started lugging television sets out of the store. They were tying television sets

onto the roofs of the Volkswagens; they were shoving television sets into the station wagons. Up and down the street television sets were being carried to the cars. There must have been fifteen private cars with cops in uniform behind the wheel. They were waiting in line to get the television sets.

Worse was to come. The detectives hurried around the corner to their wiretap plant, turned their tape machine to playback, and listened horrified as one cop after another spoke into Acervedo’s tapped telephone. They were spreading the word about the TV sets. A squad commander called his division commander: “Hey, I’ve got a television set for the office.” There were twenty or more calls on the tape of cops phoning friends and relatives: “Get over here fast, I got a television set for you.”

After turning off the machine, the detectives sat in stunned silence. All realized the implications. This tape was evidence and would be presented in court whenever either the hijacking or narcotics case came to trial, at which time it figured to convict 25 or so cops of stealing television sets. Of course part of the tape could be erased, but what was left still would indicate that 300 television sets had been delivered to the discount drugstore, and that about half had subsequently been stolen by someone.

Their tape would be enough to start a big investigation. As evidence, it would convict cops.

They had best get over to the station house immediately and warn the commander. The commander had best get those 150 sets back, and voucher them all. Most of all, he should keep the rest of his cops away from the remaining television sets and off the tapped phone.

But as the four detectives drove to the station house, they once again became concerned about their narcotics case. If they mentioned their wiretaps in the station house, this information surely would get back to Acervedo.

“Let me handle it,” said Mandato, and he strode into the station house.

But the commander was not there. In a few minutes, Mandato came out muttering angrily. “I had a conversation with the lieutenant on the desk,” he reported to his partners. “A big Irish f---king jerk. I said to him, ‘Get the TV sets back—the walls have ears in that place,’ and he starts screaming at me. Where was I from? Who was I?

I told him I was from Narcotics and that the walls have ears."

"This guy doesn't know that the walls have ears," said Wolff. "He's a desk officer. Let me handle it."

Wolff went into the station house. Presently he came out and got into the car. "He understands," said Wolff.

But apparently the lieutenant did not understand at all, for no sooner were they back at their plant and clustered around their tape recorder than the tapped phone was in use again. Another cop was in the store. After identifying himself, the cop said: "How much do you think a twenty-inch RCA is worth? What if I can get you one for \$100?"

Leuci cried angrily: "Didn't anybody in the station house tell these guys?"

Cody said: "Let's go back to the station house and speak to that lieutenant again."

This time Cody entered the station house. He and the lieutenant were the same age, and the lieutenant listened to him. When Cody came out he looked satisfied. "I drew him a picture," Cody said. "I told him to get those TV sets back. I told him the goddamn phone was tapped. I told him enough. 'Don't use the phone. We are watching the place, Lieutenant. Keep your cops out of there and don't use the phone there.'"

A single patrolman was sent to stand guard at the drugstore. It was now early evening. Upstairs, the tailor and his wife were at dinner, and so the detectives decided to discontinue surveillance from there. There was nothing further to see anyway, except a bored cop across the street in the doorway.



So they returned to their basement plant and tried to decide what to do with their narcotics case against Acervedo, and with this new hijacking case that had just fallen full-blown into their laps. The hijacking case was very strong—they actually had photos of the conspirators unloading the truck into the drugstore, and they had the voice of one of them on tape.

Very carefully they erased from their tape all the voices of cops stealing TV sets. After that they continued to wait in the basement room. They were waiting for Acervedo.

Outside in the streets darkness fell. The hours began to pass. The four detectives munched sandwiches and waited. It seemed logical to expect Acer-

vedo. He had not been there all day. He would want to look over his store. He would want to see how the hijackers had stacked the TV sets. When he found the cop on guard, perhaps he would phone someone, speak a guarded warning of some kind. This would tie him further into the hijacking conspiracy. With leverage like that, maybe they could get him to talk about his narcotics connections.

Suddenly the detectives were listening to still another outgoing call on the tapped line. The cop on guard was phoning the station house. He wanted to speak to the clerical man, he told the switchboard operator.

The clerical man, from his voice, was an old-time cop. From the conversation that ensued, the eavesdropping detectives judged that he was this young cop's mentor. The kid wanted advice from his mentor, because in the desk in the store he had just found \$2,000. The advice the old-timer gave him was to put it in his pocket.

But the patrolman was a rookie still on probation, and he pointed this out to his mentor. He didn't want any trouble, he said.

"That money is your money," the old-timer interrupted harshly, and for the next few minutes he pressured the rookie to steal it. "Nobody will know you took it. Any of the people who work in the store could have taken it. There were narcotics cops in the place today, weren't there?"

"Yes," whispered the rookie. This was true: Mandato and Wolff at one point had walked across the street and watched in amazement as the television sets went past them.

The old-timer said: "The narcotics guys took the money. Those are the f--king guys who took it. Put it in your pocket. Is it in your pocket yet?"

"Okay, it's in my pocket, but . . ."

Rushing to the drugstore, Leuci and Mandato rapped on the glass door. The tapped phone was on the wall close to the door. They could see the cop through the glass. He was still talking to his mentor on the phone. He had his overcoat off. He was wearing his gun belt, peering out at them.

Leuci held his shield up against the glass.

The rookie cop hung up the phone and opened the door.

Leuci and Mandato strode into the store. "I'm Sergeant Russo from Internal Affairs," Leuci said. "What do you have in your pocket?"

The rookie cop wet his pants immediately. Everything went. He stepped backward out of the puddle. He grabbed at his hair. Weeping and blubbing, he begged them not to arrest him.

"The owner of this store has been paying cops for years," Leuci said. "We have his phone tapped. Every word you just said was recorded. You f--king moron."

The rookie cop, tears streaming down his face, begged them to give him a break.

It was Mandato who took pity first. "Listen, kid," he said. "We're not from Internal Affairs, we're from Narcotics. But that phone is tapped and there is a district attorney who is going to listen to our tapes. How many times do we have to tell you f--king guys? Now take that money and put it back in the desk."

For the third time that day, the four detectives drove to the station house.

Behind the desk was the same lieutenant. "You know, Lieutenant," Mandato said in an icy voice, "I told you this afternoon we were watching the place."

The lieutenant's tour of duty had ended hours earlier. He was still in the station house because he had packed a television set and was waiting for transportation to take it away.

"You don't have to tell me my business," he screamed. "Who do you think you're talking to?"

Mandato said: "I'll tell you something." He turned around so that his glance included every cop in the muster room. "I'm going to say it loud enough for all you guys to hear. If we had a pair of handcuffs to put around this whole f--king station house, we'd take the whole bunch of you. You know we are watching that place, we're taking pictures, we've got a wiretap on the phone. I suppose you never heard of wiretaps? It never occurred to any of you that the phone was wired? Every one of you jerkos used that phone. Now I want to know who was the clerical guy that this young kid was just talking to?"



o one spoke.

Leuci said: "You guys are a disgrace. 'You guys are so f--king bad. You should all go to jail.'"

The lieutenant began to apologize, but Leuci cut him off. "And get all those television sets back. How many did you voucher, 125? It's on the tape how many sets there were."

The lieutenant said: "We'll never get them back."

"You better get them back. Someday somebody is going to play that

“...The missing sets had not been noticed; no investigation had ever been done. The whole case was really rather funny...”

tape. They are going to hear about 300 television sets.”

The lieutenant said: “We’ll try to get them all back.”

Now it was two years later, and the four former partners sat in the small office discussing the case. Four of the six men in their photos had turned out to be major Mafia figures. One of the four had been matched by his voice to the tapped telephone. It was these four who were about to go on trial.

By now the detectives had been, in effect, talking about old times an hour or more, and suspicion of Leuci had evaporated. Caution was gone. These were four very close friends who, until a year ago, had virtually lived together, had risked their lives together.

They recalled that, finally, only about 170 television sets had been vouchered. The missing sets had not been noticed; no investigation had ever been done. The whole case was really rather funny—though serious too, for they were about to put four Mafia hoods in jail.

Just then Assistant D.A. Bornstein reentered the office, and he began to talk to them about their wiretap, and about the tape-recorded conversations off Acervado’s phone that formed part of the evidence.

“There is something I want you to hear,” Bornstein said. “You guys are experts on wiretaps, right?”

The four detectives, suddenly aware of what was coming, stared at Bornstein, trying to look innocent. Bornstein played the tape. They listened to the sound of an incoming call. There was a short conversation, after which both parties hung up.

There had been an underlying subsidiary sound on the tape. They all heard it. Bornstein played this section several times, then said: “What the hell is that? There is something strange on the tape. Let me play it a little further.”

They listened to another incoming call, under which was the sound of a slight hissing.

Leuci turned to Mandato. “What the hell do you think that is, Frank?”

Mandato said: “Defect in the machine.”

Bornstein looked at him.

Dave Cody jumped to his feet and said: “I have to go to the bathroom.”

As soon as Cody slouched out of the room, Wolff said to Bornstein: “Dave was taking care of the machine that day. Once in a while he gets a little

nervous, and he probably screwed up on this particular afternoon.”

Bornstein said: “The defense attorney has listened to this tape, and he said that it sounded like an erasure to him. I have a problem with it. Because it sounds like an erasure to me too.”

“What the hell are we going to erase?” Leuci protested. “It doesn’t make any sense that we would erase anything.”

Bornstein pointed out that on the following day they would be asked to swear in court under oath that the tape had not been tampered with. “Are you all willing to do that?”

They said they were.

Later they talked it over, briefly. The erasure had to do with protecting the precinct cops only. Tomorrow they would deny the erasure under oath. This was perjury, but it was irrelevant to the case of the four hijackers. It was the type of perjury detectives—especially SIU detectives—committed all the time in the interest of putting bad people in jail.

End of discussion.

There was no way that Leuci could dissent from this group decision short of announcing that he was now bound by stricter rules than in the past.

And so they went out of the courthouse and across to a bar where they had some drinks, and all of the old warmth and comradeship was there for an hour or so. Then Leuci left them and went back downtown to report to Scoppetta and Mike Shaw, head of the Anti-Corruption Unit in the office of U.S. Attorney Whitney North Seymour Jr.

In Shaw’s apartment he told them what had happened. He told them about the hijackers, about the stolen TV sets, about tomorrow’s courtroom testimony.

His hand on his chin, Scoppetta listened to Leuci’s story. Sometimes he laughed. Sometimes he said: “I just don’t believe it.”

But it wasn’t a funny story and he and Shaw were grim-faced before it ended.

Because tomorrow Leuci would testify under oath.

“If you testify,” Shaw said, “you’re going to commit perjury. We can’t allow you to do that.” The two prosecutors talked it over. They would have to begin an investigation into the stolen TV sets, that was clear, even though the case was two years old and might jeopardize Leuci’s cover.

Above all, Leuci must be kept off the stand tomorrow; the other three detectives must also be prevented from perjuring themselves.



How were they to do this? At the close of the business day, they decided, they would drive to the Bronx to talk to District Attorney Burton Roberts. Roberts would

have to be sworn to secrecy, of course. For maximum weight they had best bring U.S. Attorney Seymour with them.

This was done. Their story, when they had told it, was followed by a stream of violent curses by Roberts. But after a time he calmed down, and it was he who worked out the only way possible to keep Leuci and the other three detectives off the stand.

“We’re going to give these four hoodlums a misdemeanor plea,” Roberts said disgustedly. “They’ve been after a plea for a long time. But we had them cold. Now we’ll have to give it to them. That’s it. We get a conviction on the books, and they walk.”

The next morning the four detectives were waiting in a witness room when Bornstein entered and announced that the case was over. The People had decided to accept a misdemeanor plea.

Bornstein was not at ease. He seemed to stare calculatingly at each face in turn. Apparently he had been told that a big investigation was going on, that one of these four men was involved in it and so could not testify. Now he was asking himself: which one?

So the four detectives left the courthouse and went out and had lunch together. In the restaurant Mandato never stopped staring at Leuci. Whatever he may have sensed, Wolff and Cody sensed also. During dinner, though all four men talked a good deal about the old days, the old warmth was not really there, and there were moments when the other men seemed to take a step back from Leuci, as if to say, We’re not sure of you anymore.

Lunch ended. Out on the sidewalk, they all shook hands and said, “Let’s stay in touch.”

Leuci drove away. The others watched him go. After a moment they too went off in separate directions. ■

GIVE THE GIFT OF THE IRISH MIST.



Give someone a bottle of Irish Mist and you give them hills that roll forever, lakes that radiate light, and a gentle mist that settles every evening.

Every sip of Irish Mist is all that and more: A legendary, centuries old drink sweetened with just a wisp of heather honey. Irish Mist can be enjoyed anytime, or place, or way: on the rocks; neat; or mixed to your taste.

It's a pleasing drink. It's a perfect gift: Irish Mist in the handsome gift box. Always given with pride and received with appreciation.

IRISH MIST. THE LEGENDARY SPIRIT.

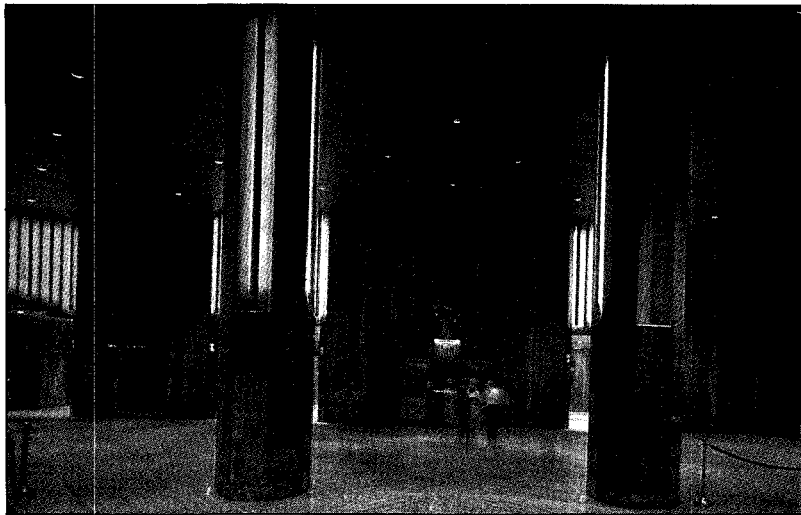
Imported Irish Mist ® Liqueur. 80 Proof. © 1978 Heublein, Inc., Hartford, Conn., U.S.A.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Resemblance of Things Past: Restoring the Chrysler Lobby

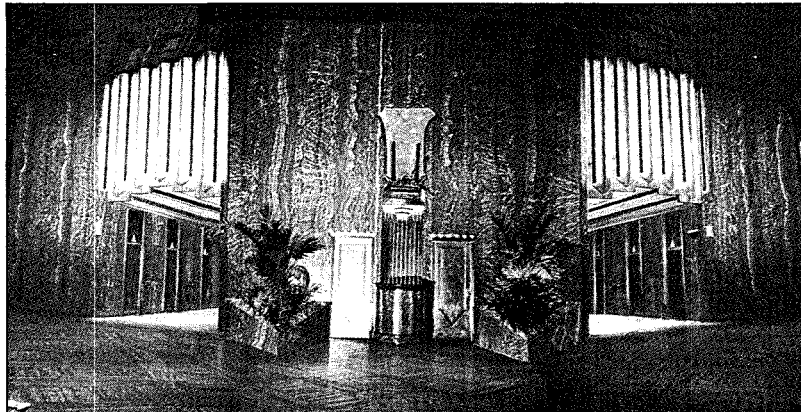
By John Duka

The lobby originally had warm, amber lighting—not at all like the present icy eeriness.



Before and after:

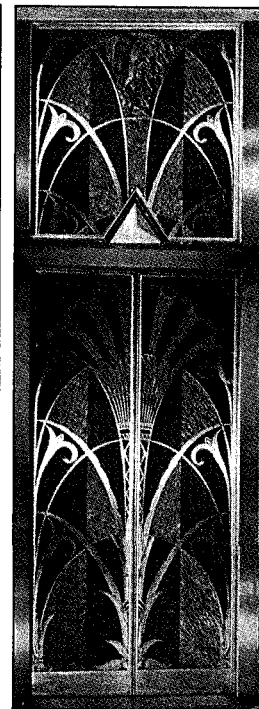
Top left, the lobby today is dimly lit by bluish curtain lights that glow icily behind vertical stainless-steel reflectors. Above the information booth at center is a drab, standard wall clock. Below, as it will look after Josephine Sokolski's proposed restoration. The curtain lights will have a warm quality, and the old clock will be replaced by a translucent-onyx one, which will be an exact copy of the clock that used to be there—a clock that was called "the Morning Glory" by construction workers who erected the Chrysler.



The yellow lights that glow behind the glass façade at the Lexington Avenue entrance to the Chrysler Building are wrong. All wrong. That's what Josephine Sokolski says. She is the owner of JCS Design Associates, the firm which has placed before the city's Landmarks Preservation Commission the controversial proposal of restoring the lobby of the Chrysler Building to its original Art Deco splendor.

The commission, known for its conservatism in matters of altering the structures of historic buildings, has examined Sokolski's proposal with its typical skepticism, but this time has agreed almost fully to her plan. Almost. Sokolski, however, is determined to have her way on everything.

What makes the plan so controversial is that it calls for at least twenty changes, some of which are



Up in the air:

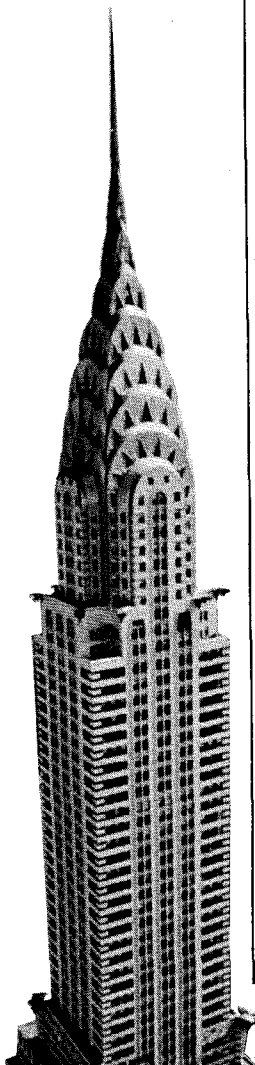
Left, one of the elevator doors as it looks today, surrounded by heavy African marble. Sokolski's proposal, above, not approved, calls for the installation of false transoms above the doors to balance the marble.



Sign of the

times: *Under the Sokolski plan, all signage in the building will be uniform and placed in stainless-steel frames, above.*

The lobby is too dark, the lighting too blue—“It was never meant to look like Frankenstein’s castle.”



additions to, rather than restorations of, the building’s original design, drawn up in 1928 by architect William Van Alen. And Landmarks has trouble accepting additions easily. At first glance, one might think that the building’s lobby is splendid enough as it is, but, for Sokolski, it is not. She strides briskly through the triangular-shaped lobby indicating what is wrong with it. It’s too dark, she says. The existing lighting fixtures create only eighteen footcandles of light. The Illuminating Engineering Society recommends 20 to 25. The Edward Trumbull mural on the ceiling is barely visible. The lighting is too blue. And the clock . . .

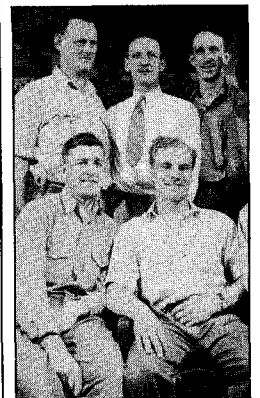
“Now-would-you-take-a-look-at-

that-clock,” she says, pointing to the drab, standard clock face that resides over the lobby’s stainless-steel information booth. “That wasn’t there originally. The original was a digital encased in translucent Mexican onyx and shaped like a flower. The construction workers called it ‘the Morning Glory.’ There was a green neon tube behind the numerals and the word ‘time’ was inscribed over them. We’re going to make a new one as close as possible to the old one, but we’ll leave off the word ‘time.’ That’s redundant, don’t you think?”

Purists may think otherwise, but Sokolski is going to stick by her proposal, the result of months of research, none of it easy. At first, she says, she had very little re-



All hands on Deco: Left, Josephine Sokolski stands underneath the Edward Trumbull ceiling mural with some of the men who originally worked on the building. From left, George Urstadt, carpenter; Harry Brandt, chief electrical engineer; Robert Flanagan, electrician; and George Fuchs, supervising engineer. They were happy about the way the building turned out then, and they’re happy with what Sokolski has planned.



They did it: Members of the original building crew in a photo taken during construction of the Chrysler. George Fuchs is in center of top row; Harry Brandt, at bottom right.

search material to draw from. The renderings of the building had been stolen from both Columbia's Avery Architectural and Fine Arts Library and the Buildings Department. All she had to go by were the poorly illustrated booklets distributed by Chrysler management for the opening of the building in 1930—and her instincts. "My approach had to be one of common sense. I just knew, for example, that the curtain lighting that rises above the elevator corridors was not intended to be so blue. No one, including Van Alen, could have wanted the lobby to look like Frankenstein's castle."

She wasn't sure she was on the right track, however, until she learned that many of the men who raised the building are still around. She got in touch with them, and they confirmed that her instincts were correct, especially about the lighting. One of the men she reached was George Fuchs, the supervising engineer on the building from 1930 to 1960, who says that originally the lobby did, in fact, have warm, almost amber lighting, not at all like the present icy eeriness.

While most of the changes Sokolski proposes focus on the lobby's lighting, the elevators, and the Trumbull mural, she is also intent on undoing the artistic damage done to the building by its former owners. The current owner of the building is the Massachusetts Mutual Life Insurance Company, which has undertaken a multi-million-dollar refurbishing project. Like Sokolski, it is intent on restoring the Chrysler Building's internal structures.

Perhaps one of the most insensitive aesthetic changes wrought by one of the building's former owners, a change that Sokolski will amend, is the addition of recessed ceiling lights (down lights) in the lobby and by the elevator banks. In what seemed at the time like a practical move to better illuminate the lobby, holes were cut in the ceiling mural to allow for the installation of 26 down lights. Sokolski wants to remove all of them and have the Rambusch Decorating Company patch the mural. To help increase the lighting level, so that it meets Sokolski's aesthetic standards, 2,500-watt tungsten halogen lamps will be placed in the bases of the lobby's columns and aimed at the mural. To cut the blueness of the curtain lights, Sokolski tried a number of solutions before deciding that the simplest way would be to replace the current lights with either warm white neon lights or yellow cathode lights. And the new clock will, like the columns, have a 2,500-watt light installed in back of it, aimed at the mural.

Then, to further increase the lighting, Sokolski wants to install four wall

sconces made of red Moroccan marble, similar in feeling to the new clock. Two of the sconces will be placed on the inside of the Lexington Avenue entrance. Two more will be installed on the heavy-looking marble that stretches between the elevator banks and the 42nd and 43rd Street entrances. The lights from the sconces will be trained upward at the mural.

This should have caused more trouble for Sokolski with the Landmarks people than it did. For although the mural was originally lit by fixtures in the columns and behind the clock, there were never wall sconces. Landmarks, however, approved, and we can expect to see Sokolski's sconces. At the 42nd and 43rd Street entrances, if we look up we can also expect to see the addition of cove lighting where the walls meet the ceiling.

"I'm sure I'll get a lot of criticism for this," she says, "but I feel it's important to make additions that highlight the existing design elements. When they put up this building, no one thought it was unusual. But this kind of work is uncommon today, and I want to punch it out."

Punch it out. Another element she wants to "punch out" is the elevator doors, which she feels are overwhelmed by the African marble that surrounds them. Her solution is to add stainless-steel jambs to them and continue their Art Deco design motif on the wall above them by means of false transoms, executed in the wood-and-steel-inlay patterns of the doors themselves. To add further punch, Sokolski hopes to replace the flat ceiling that currently abuts the elevators with a stepped-up ceiling that would conceal four continuous strips of cold cathode lighting and eight recessed shovel lights aimed directly at the doors.

"By putting in transoms and the new ceiling, the weight of the marble would then be balanced," Sokolski maintains. "Those doors are jewels. I don't think Van Alen realized their importance."

These are perhaps the most audacious of the changes Sokolski proposes and are, also, the only ones that Landmarks has not agreed to. Sokolski just may have to back down on them.

Another change that Sokolski has proposed that is as visually dramatic as the addition of the transoms is the placement of triangular-shaped planters on either side of the information booth. Inside the planters will be more lights, these flooding the booth and the new Morning Glory. One would think that Landmarks would have hit the Trumbull ceiling on this, but it did not. Although privately skeptical about the planters, the commission decided to treat them as furniture, which does not

generally come under its jurisdiction.

Even the elevator cabs are not escaping Sokolski's restorative hand. All graffiti in them will be sanded, but, most important, they, like the lobby, will be relit. To do this, new fixtures made of glass will be installed in the upper corners of the cabs while at the same time existing fixtures, like the little ceiling pans, will be cleaned and restored.

Other aspects of Sokolski's proposal are faithful to the original lobby layout. When the building was erected, the lighting behind the glass façade was white. She plans to restore that. The frontal glass of the façade will be restored as well to match the original textured glass. The black glass that has deteriorated behind the crenellated band above the main doors will also be replaced, as will any marble, steel stripping, or wood paneling that needs to be.

So far, then, almost everything Sokolski has proposed has been approved—even such a dramatic change as the remodeling of the newsstand located off the lobby has passed Landmarks inspection. Fortunately for Sokolski, Edward S. Gordon, the building's rental agent and one of the most influential real-estate men in town, was on her side. "Jo's got a good plan going for her," says Gordon. "She's restoring the lobby with integrity."

George Fuchs thinks so too. He thinks putting in a new Morning Glory is great, and, really, it is. Many of Sokolski's other proposals are pretty great too—like getting rid of all the tacky signage that now exists on the lobby walls and replacing it with uniform stainless-steel frames.

There comes a point, however, when trying to restore the past crosses the line into actually taking liberties with it. Restoration as interpretation. Sconces, planters, and palm trees. Sokolski admits that she does have some misgivings about planters' being placed in a building constructed during an era when they were never used. But as for the rest, she knows she's right. "People have said to me, 'Josephine, how can you change it? It's so beautiful.' But I'm telling you right now it was never meant to look like the goddamn Frankenstein castle. It was never blue inside. Gordon insists that the changes must be completely harmonious and integrated with the lobby. He and I both realize that if the building is allowed to get tacky, like it has under other owners, it'll just go to hell again."

Does she know what happened to the original Morning Glory? "Someone has it on the wall of his living room; you can be sure of it."

The SEC vs. New York: Why Nothing's Happened

By Charles Koshetz

“...The SEC probe had been described as massive, but no more than four or five lawyers worked on it at any one time...”

The Securities and Exchange Commission—vaunted guardian of investors against fraud—is lying low. It is busy pondering what to do about the serious charges its own staff leveled more than a year ago against former Mayor Abraham Beame, Comptroller Harrison Goldin, and a number of big banks, brokerage houses, bond lawyers, and the major securities-rating agencies, all pertaining to their roles in the near bankruptcy of New York City.

By all appearances, the SEC has followed three rules in its dragging, three-year-old probe:

- Don't remind anybody that there's still an investigation.

- Don't stir things up until after Election Day.

- Pray that the United States attorney gets everyone off the hook by prosecuting the case on his own.

“He doesn't want this case tried in the press,” spokesman Andy Rothman said of his boss, SEC Chairman Harold Williams.

The question funneled to Williams was direct: Why hasn't the SEC publicly followed up its explosive August 26, 1977, staff report, which stopped just short of formally accusing Beame, Goldin, and the investment bankers of fraud in selling \$4-billion worth of city notes in the six months before the city's fiscal bubble burst in 1975?

It looks as though the case has the SEC in knots. It fears that it couldn't make any charges stick. And it's scared that if it made a viable case, it would antagonize Congress, where feelings run high against the SEC's rattling hometown politicians and bankers. On

Charles Koshetz is a financial reporter for the New York Post.

the other hand, the agency's laid-back posture is demoralizing staffers who cherish the SEC's reputation as a tough watchdog.

“I worked my ass off on this thing,” said one of the authors of the original report. “For what? For nothing.” A sampling of comments from present and former SEC people highlights the agency's dilemma: “Maybe government can't handle big problems. American Telephone & Telegraph, IBM, New York—it's all the same. It'll just drag on forever.” “The commission doesn't want to rock the boat.” “The commission is playing with itself.” “Congress insists New York is a special case, just all those Jews up there spending too much money.”

The SEC's public stance hasn't changed since August of 1977. It still says it's investigating and must be silent to protect the presumption of innocence in case its probe results in administrative action, a civil suit, or criminal prosecutions.

The catch, however, is that the staff report already told New Yorkers that the targets of the investigation thumbed their noses at city investors. Beame and Goldin “misled public investors in the offer, sale and distribution of billions of dollars of the city's municipal securities from October 1974 through . . . March 1975,” said the report.

It added that the major underwriters—Citibank, Chase Manhattan, Morgan Guaranty, Manufacturers Hanover, Bankers Trust, Chemical Bank, and Merrill Lynch—didn't tell investors how bad the fiscal crisis was and even tried to pass some of the trouble onto unwary investors who were lured into the market by new, smaller (\$10,000) denomination notes. The two major rat-

ing agencies—Moody's and Standard and Poor's—were accused of failing to ask enough questions about the city's fiscal health. And bond counsel took their licks as well. The SEC said some of these parties weren't telling the investing public what they were telling one another.

“To some lawyers, the report looked like a setup for perjury charges,” recounts Joel Harnett, who helped prod the SEC into releasing its report before the mayoral primary last year. Harnett, a dark-horse candidate, filed a Freedom of Information Act suit demanding that the agency release drafts of the report. As the agency fought off the lawsuit amid charges that it was playing politics, staffers, it has been learned, feverishly toned down the original version of the report for publication. The report exploded in the press less than two weeks before the first round of the mayoral free-for-all.

Harnett now says he may sue the SEC again. “That's the only way the truth will come out.”

The SEC is sitting on the staff recommendations—later dubbed only a “rough draft” of the report the public saw. Confidential sources say that the staff was pushing for legal action against Beame, Goldin, the underwriters, and at least some of the bond lawyers.

But no formal charges were made. Agency sources said this was because further interviews of the principal characters were needed. But neither Beame nor Goldin has heard from the SEC in more than a year.

“They've done nothing all year—zero,” griped William F. Haddad, until recently director of the state Office of

Legislative Oversight and Analysis. Haddad had been trying to revive Assembly Banking Committee hearings into how the banks allegedly sold city securities which they held and knew to be potentially worthless to the public. He held a first round of hearings where banks waged a spirited defense, wailing that they intended no "dumping," and that investors got all the warning they needed from their daily newspapers.

Seeing his committee room used by the banks as a grandstand to downplay both his and the SEC's charges, Haddad had confidently waited for the SEC to pick up the gauntlet and take legal action. He ended up writing to SEC Chairman Williams in September to complain about the damage the SEC was doing to its own case by bottlenecking the reform effort and putting the validity of last year's report in doubt.

The SEC, however, hasn't been completely dormant over the past fourteen

months. Sources say the staff has drafted another report, this one reviewing the city's financial situation to determine if things have improved.

The new report is expected on the streets soon, now that Peat, Marwick & Mitchell has released the results of a comprehensive outside audit of the city.

With this in mind, the statewide elections finally out of the way, and Jay Goldin's unsuccessful race for state comptroller complete, the timing might actually be right to conclude the probe. But the question of election-year politics has already plagued the SEC.

Last year, the litigious Harnett claimed the SEC was dragging its feet to help Abe Beame. But once the report was released, just before the Democratic primary, Beame accused the agency of a "hatchet job."

Goldin has said he understands that the SEC is a busy place and doesn't ask it to rush into a final judgment. But he added that it would have been nice

if the agency that attacked him had cleared him before the election. He continues to insist that he was the hero of the fiscal crisis.

"I have no objection to having the SEC tie up loose ends by clarifying . . . and by admitting I made full and complete disclosure," he said recently. "But I don't sit around brooding. My friends are amazed that I stay composed and serene, but that's my approach to life. I can't think of a single thing today that I might not have done respecting this matter three years ago."

Former Mayor Beame doesn't seem to be losing any sleep over the SEC probe either. It took several tries during a recent conversation to get him to tell what he thought the SEC should do. Finally he said: "Naturally my concern is that this thing be cleared up and I be cleared." Beame continues to insist that the city's troubles got enough press to warn investors adequately.

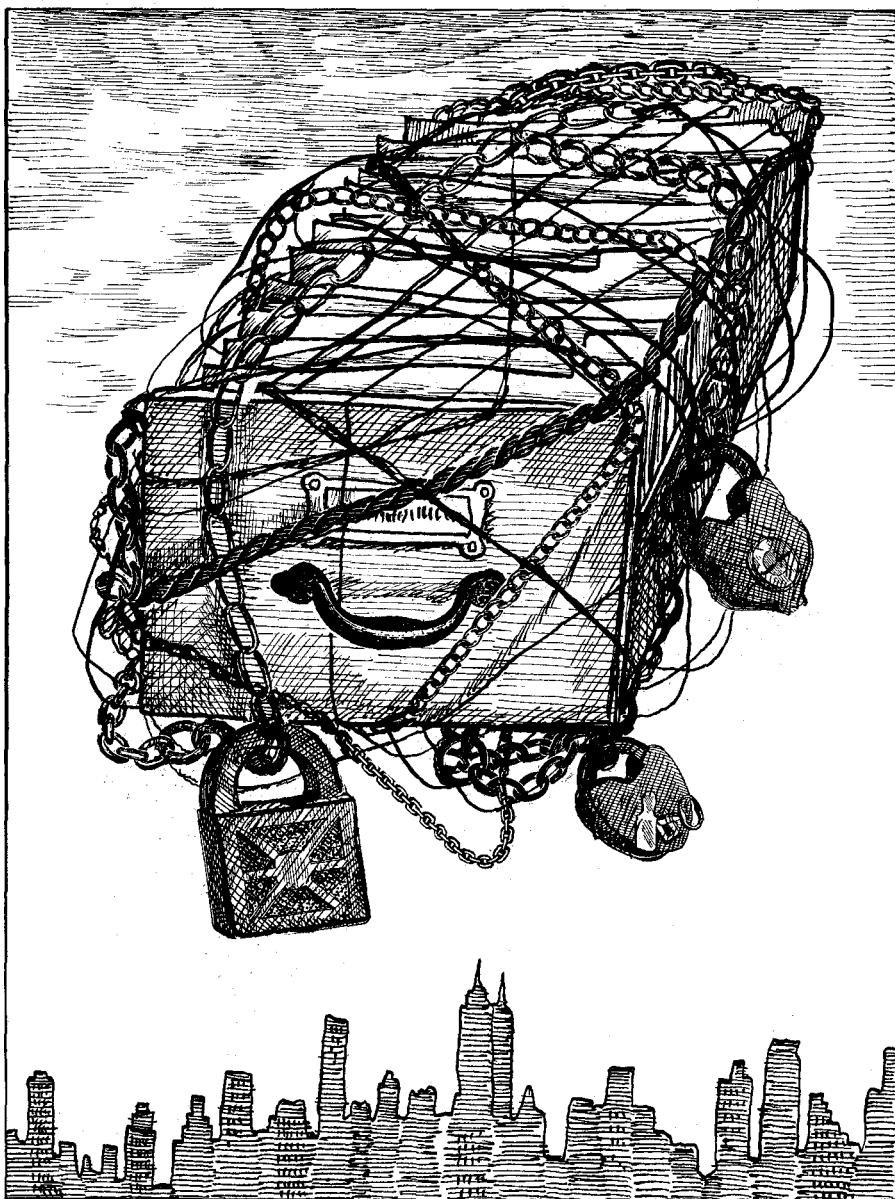
Beame and Goldin have gotten top-flight legal advice on the city's arm. Before Mayor Koch put a lid on the hiring of outside legal counsel, Weil, Gotshal & Manges (defending Beame) and Wachtell, Lipton, Rosen & Katz (for Goldin) handed in bills totaling more than \$1 million. Both firms are staying on as unpaid legal advisers.

A little-known fact about the investigation is that, by contrast, the SEC probe, once described as "massive" by the agency, was actually a bargain special. No more than four or five lawyers and a skimpy support staff worked on it at any one time. That's why the first report took nineteen months to finish.

"We were starved for manpower from the beginning," said one source. Only when Harnett sued in early summer of last year did the Washington office rush reinforcements to New York to clean up the report and get it out. The agency even refused to show its original version to Federal Judge Vincent Broderick in his chambers.

Besides the lawsuit, Williams had another reason to rush. He had promised Senate Banking Committee Chairman William Proxmire—whose panel has jurisdiction over the SEC—that the agency would issue findings by "the end of the summer," 1977. To Williams, though, that meant Labor Day, not the almanac's September 23, which would have fallen after the primary. For his trouble, Williams got a chiding from the senator last December. Proxmire said Williams had let accusations hang in the air that the premature release had done no one any good.

To the suggestion that the SEC could have waited until it had more information, Williams responded that the re-



Under wraps: Any new findings by the SEC about New York are still a secret.

"...The SEC staff, sources say, wanted legal action against Beame and Goldin, but neither has been questioned in the last year..."

port was complete and denied—not persuasively—that public pressure and the Harnett lawsuit forced his hand.

"I don't know why you disclosed it before it's completed," Proxmire told the chairman. "You said it's still ongoing. You may not find grounds for suit for going to court against the people who seem to be alleged to have engaged in fraud, so how can you say that you released it in a fair and timely way?"

Williams promised to take action as soon as possible. But the colloquy wasn't over. Proxmire framed the issue as whether it's reasonable to expect a mayor to peddle bad news about his city, when one of a mayor's primary duties is to be his municipality's biggest booster.

"It would seem to me," said Proxmire, "that under those circumstances, to expect a mayor to act like a computer and to give all kinds of facts which would be damaging to a city is expecting too much. It's completely unrealistic and unfair."

Williams responded that the SEC's job was to determine whether the securities laws had been violated "without making these kinds of trade-off judgments, although the staff did indicate a certain empathy, or tried to indicate it in its report." Ten months after this exchange, of course, still nothing.

Yet, the SEC is empowered to bring a civil case (criminal power belongs to the Justice Department) and to seek an injunction against Beame and Goldin which would bar them from future violations. In other words, they'd have to promise never to do it again. But there's another catch.

"What do we do with Abe Beame?" asked a high-level agency source. "The judge will ask, 'Is he still mayor?' And we say, 'No, Your Honor.' And the judge will say, 'Okay. Come back when he gets elected again.'"

The same problem applies if the SEC goes after the city as an entity. There's a new administration now, with most of those officials involved in the 1975 debacle having moved on to greener pastures with the ascension to power of Ed Koch.

That leaves Jay Goldin as the only big remaining local political target. Had he been elected state comptroller last week, he might have gotten off the hook. In any event, many of the abuses Goldin was accused of in the staff report would be virtually impossible to repeat given the new safeguards im-

posed on the city by the state and federal governments.

The SEC would have equally sticky legal problems if it went after the banks. There are no federal disclosure rules about municipal securities which banks must follow. Only corporate stocks and bonds are covered, and banks don't trade these. So the SEC would have to prove outright fraud on the part of the banks when they allegedly "dumped" securities on the public. Intent would have to be shown.

If the SEC has reason to hold off on civil actions, it isn't discouraging United States Attorney Robert Fiske from taking the matter off of its hands. Fiske, the federal prosecutor for Manhattan, has been looking into the matter since the SEC issued its staff report. The SEC is assisting and could try to claim part of the credit if a criminal prosecution results.

But if Beame and Goldin are in major trouble, they're unaware of it. They said they haven't heard anything from the U.S. attorney's office. Several banks said the same thing, while the others didn't respond.

It appears that Fiske's office is proceeding cautiously. A source there indicated that they would like to see what, if anything, the SEC intends to do with its case. Very often the SEC fires the opening shots with a civil action, then files a criminal-reference report with the Justice Department as a way of spurring the U.S. attorney to take criminal action. To date the SEC has not filed such a report. Rather, it sent Fiske a copy of its August 1977 report, leaving the prosecutor to ponder many of the same legal dilemmas that worry the SEC.

The U.S. attorney knows how difficult it is to prove perjury, for example. "It has to be shown that somebody came almost fresh from the event, from something that happened practically the night before, and didn't tell the truth," explained a federal attorney.

By the time the SEC questioned the potential targets of its probe, months, and in some cases more than a year, had passed since the meetings and conversations they were asked about. Memories fade.

A good example of this is the case of David Rockefeller, chairman of Chase Manhattan, who was among those questioned by the SEC. He was asked if one of his right-hand men had told him about talk of a city default. Rockefeller said he couldn't remember.

He was then asked if another key aide had recounted attending a meeting in Washington at which a Treasury official darkly hinted at SEC sanctions against additional sales with inadequate disclosure. The aide, David Grossman (who handled city fiscal problems for the bank), said he called Rockefeller immediately, but the chairman politely said he did not remember the conversation. He didn't have time, he added, to read all the memorandums on the city crisis that came his way.

So far, the only solid charges on record are from investors who are suing the city and its underwriters in a bundle of class-action suits generally known as the Friedlander litigation, after one of the first plaintiffs, whose lawyer won the race to the courthouse.

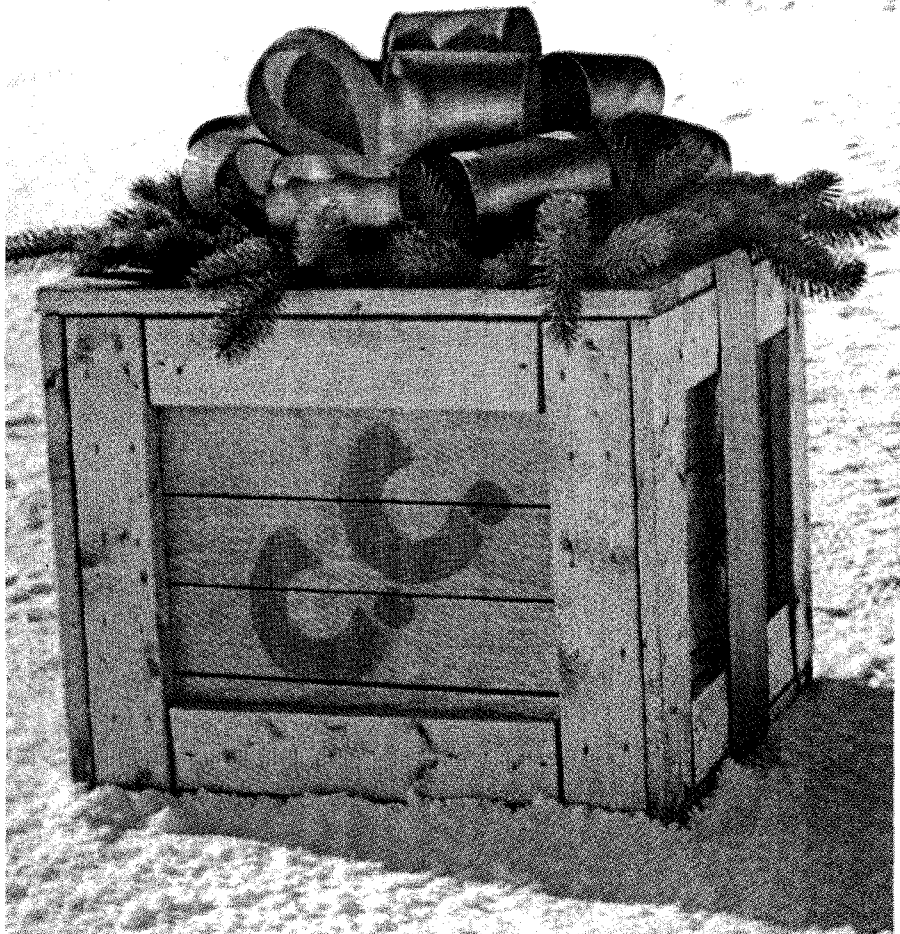
One of the leading plaintiff's lawyers is Abraham Pomerantz, prince of the 42nd Street class-action legal fraternity. Every day the case continues without a settlement, it becomes more expensive for the lawyers, who customarily are paid only when they win damages. One of their problems is that potential damages have been reduced by the city's ability to keep paying its securities holders. True, there was the state Moratorium Act of November 1975, which suspended payment of principal on New York securities. Before the act was declared unconstitutional a year later, some notes were selling at nearly half of what they had been purchased for. That was when a number of investors got hurt. Pomerantz says he doesn't know the extent of the damage.

A year ago it looked as though Pomerantz and the underwriters would settle, but communication broke down and no new agreement has been reached. Pomerantz now says he is determined to take the case to trial.

It won't be an easy task. Pomerantz is faced with a string of Supreme Court decisions which in recent years have made it more difficult to win class-action cases. He will have to probably make a showing of bad intent on the part of the underwriters and city officials. They can defend themselves by showing they were merely stupid.

And that brings us full circle to the agency that is charged with protecting investors, and which has so far not been able or willing to back up charges it leveled in this case. As one of the SEC lawyers who worked on the case said, "Maybe I was stupid to think that anything would ever be done."

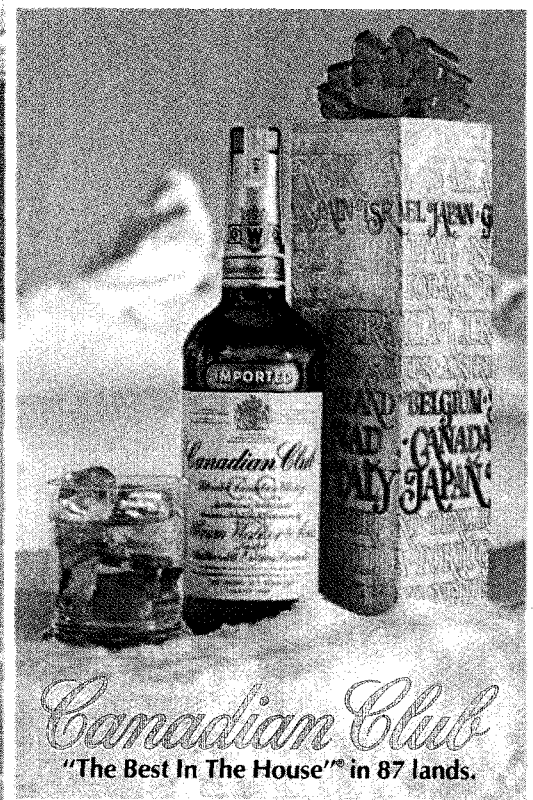
We left our gift wrapped up near
the North Pole. A case of Canadian Club.



'Tis a great place to hide one for "the C.C. Season," we thought as we flew north. So we left our case of holiday cheer on the polar ice cap at 84°50'5"N, 63°55'2"W on April 25, 1978. (Why April? Because we want to be home for the holidays, too.)

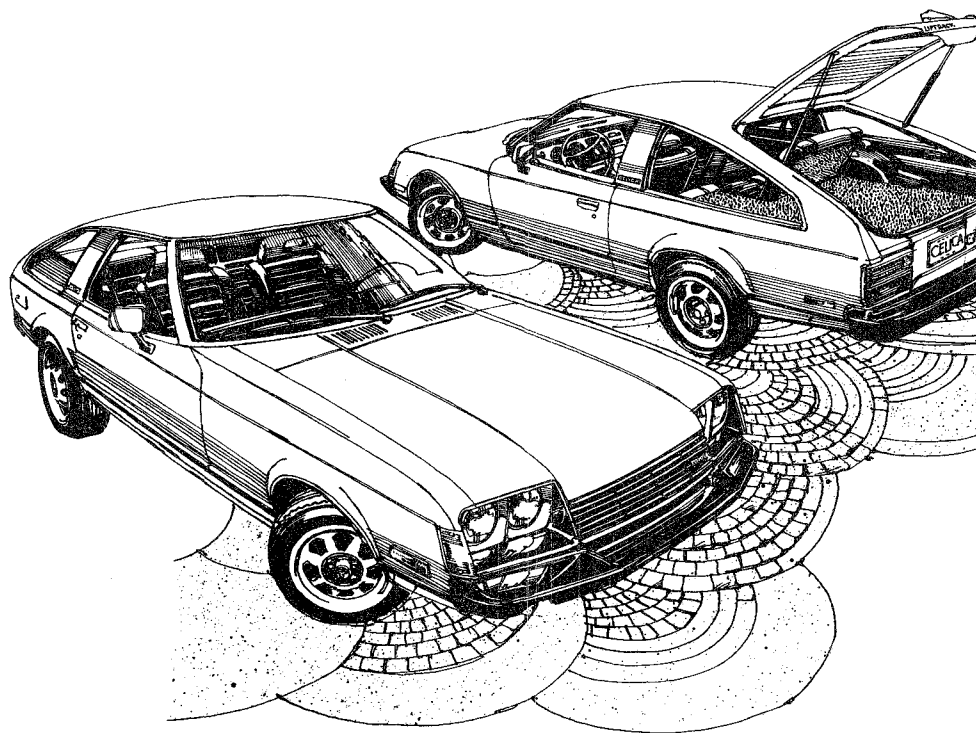
To find it, hire a ski-equipped plane and head north from Resolute Bay in the Canadian Arctic. Remember, though, polar ice moves. So don't be disappointed if the C.C. has disappeared by the time you reach our coordinates.

There's an easier way to get your holiday supply of C.C. Just make a list of everyone you want to remember with gifts of Canadian Club. Then head for the nearest store displaying our handsome gift-wrapped package and say, "C.C., please."



Canadian Club
"The Best In The House"™ in 87 lands.

6 YEARS OLD. IMPORTED FROM CANADA BY HIRSH WALKER IMPORTERS INC., DETROIT, MICH. 86 & 87 PROOF. BLENDED CANADIAN WHISKY. ©1978

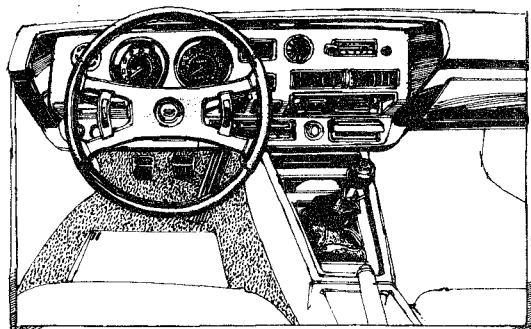
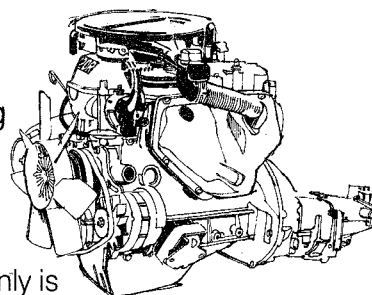


GOT IT.



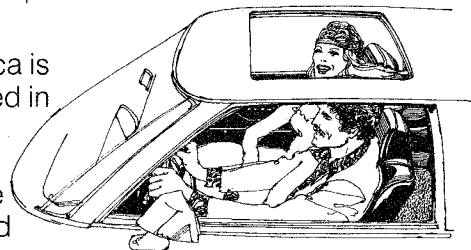
THE CELICA GT LIFTBACK **TOYOTA**

The Toyota Celica. We introduced it last year as the car of the 80's. Since then the Celica has been praised, bought and, it seems, even copied. If you want your money's worth and more in a Grand Touring machine, see the car of the 80's. The Toyota Celica. It's a car you can live with for a long time.



A GT for the years to come. Not only is the Celica designed to carry you into tomorrow, it's built to last the trip. Welded unitized body construction helps keep it tight and practically rattle free. Extensive rust inhibiting processes help preserve body integrity. And the MacPherson strut front suspension, power assisted front disc brakes, and 5-speed overdrive transmission will make the trip to the future fun.

A car for today. The Celica is comfortable, dependable and very well equipped. The driver is cradled in a fully reclining bucket seat with an adjustable lumbar support. The Celica GT wows your ears with AM/FM MPX Stereo radio sound—all standard. And your feet are cushioned with wall-to-wall carpeting. The 1979 Toyota Celica. The excitement of things to come, a better standard of driving today. That's Toyota value.



©1979 Toyota Motor Sales, U.S.A., Inc.

Clean teen scene: At pube-rock concerts, there are no drug or security problems. Most of the kids can't drive yet, and up to half the audience is parents listening to the same songs that were popular when they were young.



Pube Rock: Kiddie Music Is Big Business

By Rick Cohen

“... Shaun Cassidy and Andy Gibb have individually sold more records in the past year than all of punk rock combined ...”

The Nassau Coliseum is packed to the rafters, and the audience is chattering at the top of its lungs. There's no cannabis haze in the air, and vendors are selling cotton candy and popcorn as if this were the circus. An unseen announcer asks the audience not to throw gifts at the performer but to give them instead to the smiling policemen, who will take them backstage.

As the singer makes his entrance, the darkened arena is lit by bright, staccato, strobelike blasts from hundreds of flashbulbs attached to Instamatics. A backlit screen shows the silhouetted singer writhing through sinuous moves. The drummer hits the beat, the performer dives through the paper screen, and several thousand pubescent girls' dreams have come true. It's Shaun Cassidy . . . *in real life!*

Packs of frenzied micro-boppers are jumping up and down to the music. Most of the members of the throng aren't old enough to drive, so their parents have car-pooled them and have stayed to sing along to his songs, the same ones by which many of these kids may have been conceived. Only a few

boys speckle the crowd, and if many of the girls are braless, it's because they don't need bras yet. But it's a spectacle, and it's clear that Shaun Cassidy is the prince of pubescent rock.

Pube rock isn't entirely new—it's merely the latest incarnation of a music form that began more than twenty years ago in Philadelphia with such producers' puppets as Fabian (“Turn Me Loose”), Bobby Rydell (“Volare”), and Frankie Avalon (“Venus”). As these smarmy cherubs represented the cleaner and acceptably Brylcreemed alternative to the raunch Elvis and Little Richard personified, today's teenage music also thrives as the hygienic back beat, devoid of any suggestion of rebellion. And its essential elements are those from the heyday of Bobby Sherman and David Cassidy in the early seventies—short, catchy songs and photogenic, androgynous singers whose looks won't be marred by the 16 magazine centerfold staples.

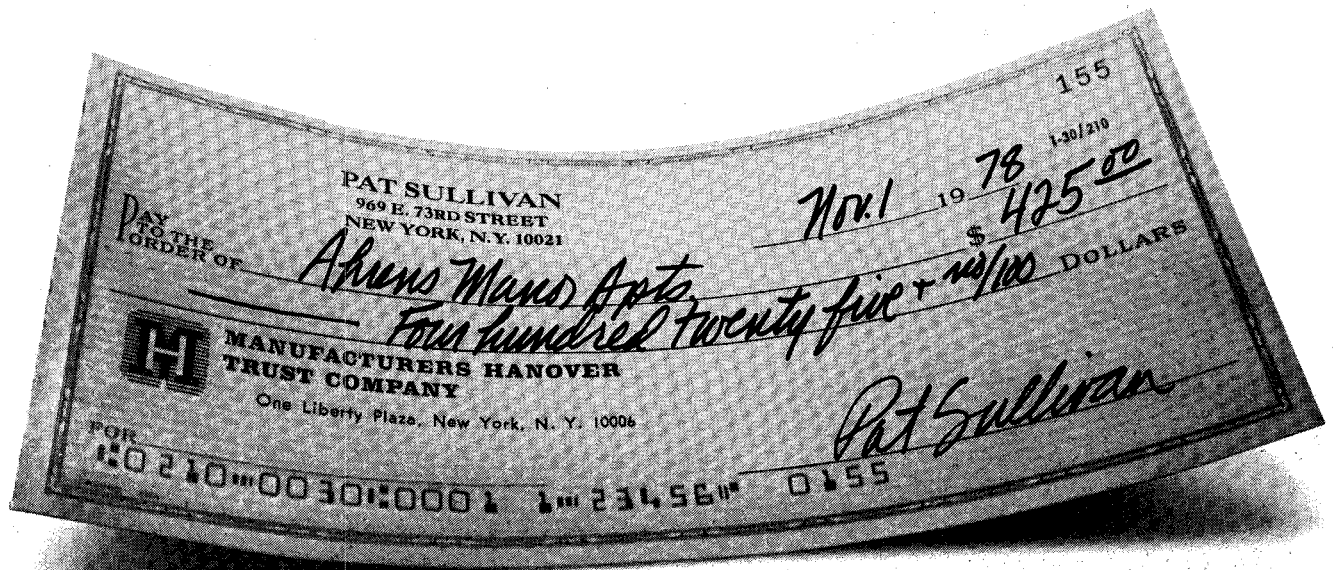
A decade ago, while Jim Morrison was exposing himself before hippies, and Janis Joplin was swilling South-

ern Comfort like it was 7UP, kids were listening to “bubble-gum music,” which combined helium-powered melodies and equally light lyrics in such anthems as “Simon Says” and “Sugar, Sugar.” Bubble-gum was radio music, meant to be heard and not seen—the 1910 Fruitgum Company bombed in concert, and the Archies didn't even exist outside the recording studio.

Teenage music today makes a far more direct appeal to the fans. And the appeal, if not directly rebellious, is directly sexual. Cassidy's clean-cut *Hardy Boys* television image notwithstanding, his posturing before his youthful concert audiences is no less suggestive than the display that had Jimi Hendrix thrown off the Monkees' American-debut tour in 1967. Teen crooners of the fifties wore buttoned sport jackets, white shirts, ties, and bucks; Cassidy, in a satin outfit that looks sewn on, turns his flip side to the fans, threatens to unveil a full moon, and performs an erotic bump and grind which outlines every major muscle.

Twenty-year-old Cassidy's maiden album was the first debut certified as hav-

EARN INTEREST AS YOU WRITE CHECKS.



INTRODUCING MANUFACTURERS HANOVER'S NEW BANKING SYSTEM.

Manufacturers Hanover introduces a new system of banking that gives you the benefits of two accounts with the convenience of one.

Because now you can deposit all of your money in an interest-earning account, and we'll automatically transfer it to your checking account as you need it. That keeps your money earning interest at an annual rate of 5% compounded quarterly, but it's still available for checking.

As long as you maintain a balance of \$1,000 or more in your interest-earning account, there are no monthly maintenance or per-check charges. If your balance falls below \$1,000, we will deduct a 25-cent transfer fee each day that transfers are

made. If your balance drops to under \$500, a \$5 service fee will be charged for the month in addition to any transfer fees. However, service fees will not prevent you from earning interest on the balance in your account.

The new system is so easy! You don't have to find a machine, you don't have to wait in line, you don't even have to come to the bank!

So why let your money sit in a checking account when your money could be making money at Manufacturers Hanover? To sign up, just stop by any of our 200 conveniently located branches.

We think you'll find our new banking system is exactly what you want it to be.

FREE UNTIL JANUARY 1, 1979

(When minimum balances and fees will apply.)

MANUFACTURERS HANOVER

It's banking the way you want it to be.

MEMBER FDIC

“...One of the few producers plugged into the teen market is Mike Curb, whose life revolves around image, marketing, music...”

ing sold more than 3 million copies. Twenty-year-old Andy Gibb is the only seventies performer whose first three singles attained *Billboard* magazine's number-one spot. Seventeen-year-old Leif Garrett's first album has sold nearly a million copies. The Rolling Stones' first certified million-selling album was their twenty-third (*Black and Blue*), and it took Johnny Mathis 21 years to garner a number-one single ("Too Much, Too Little, Too Late"). Cassidy and Gibb individually have sold more records in the past year than all of punk rock combined.

What makes the top teen artists' suc-

cesses so staggering is that they come at a time when teenage consumers have a smaller total impact on radio air play and record sales than ever before.

"We've never played a Shaun Cassidy or Leif Garrett record," says Bob Pittman, program manager of WNBC, himself only 24. "The problem with these records is that they appeal chiefly to teen and young teen groups. Our target audience is 18 to 34, and this music is pretty negative to them. They will switch stations."

Gone are the Cousin Brucies and Murray the K's, playing to a teenage audience. They've been replaced by

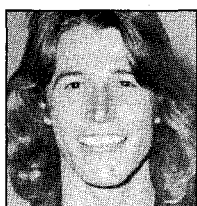
truncated computerized national play lists directed to a somewhat older market that spends more money. This, naturally, causes some distress among music packagers. Mike Curb, president of Warner/Curb Records, says, "We're not asking radio to change; we're making the change to get played on radio. We go through pro-teen and anti-teen phases in radio. You might say we're going through an anti-teen one now."

Just a few years ago the record industry was pro-teen and fretted that the postwar-baby-boom audience might be growing out of its record-buying habits. But they were wrong: Last year,



Shaun Cassidy:

At twenty, the son of Shirley Jones and Jack Cassidy has outstripped his older brother, David, to become the crown prince of teen rock. Already he's sold more than 13-million records.



Andy Gibb:

The little brother of the phenomenally popular Bee Gees is riding high at twenty in the teen market. He has sold more than 6 million records to date, the most popular being *Shadow Dancing*, album and single.



Leif Garrett:

At seventeen, he has spent eleven years in show biz, starting off in Bob and Carol and Ted and Alice; he now has a spot on TV's *Family*. He's making his first tour starting this month, but he's already sold more than 3 million records.



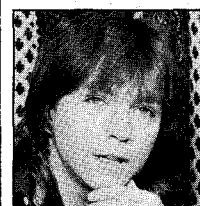
The Alessis:

Twin brothers Bobby and Billy, 25, have till now been far more popular abroad than here, but the recent tour with Andy Gibb and the new album, *Driftin'*, are reversing that.



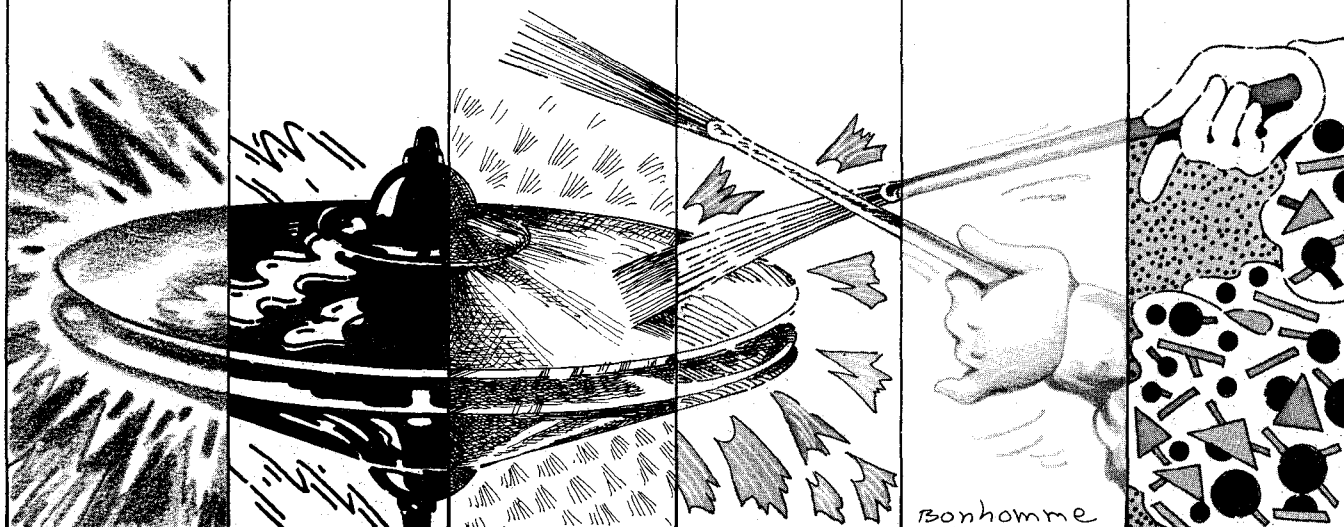
Debby Boone:

The third of singer Pat's four daughters, 24, sold more than 5-million copies of her single "You Light Up My Life" last year, holding *Billboard*'s top spot for an unprecedented ten weeks.



David Cassidy:

Shaun's big brother (half brother, actually, as Shirley Jones is not his mother) started off big some years ago, now is making a comeback at 28. His new TV series is *David Cassidy, Man Undercover*. It may hit an older market.





more than a label
a lifestyle

bloomingdale's men's store

old preppies never die ... their feet just grow. So we've sized up the situation and have brought you back your familiar footing: Ivy Brand by Hot Sox and Cole-Haan shoes. The socks come argyle, 7.50, rugby striped and birdseye, 6.50, in Shetland wool/nylon. The shoes are true old-school leathers: topsiders with tractor soles, 48.00; suede saddles with red rubber soles, 48.00; and kilty loafers, 69.00. Your sole search is over when you come to our Street Floor. New York, Jenkintown and all fashion stores.

1000 Third Avenue, New York. 355-5900. Open late Monday and Thursday evenings.

the recording industry sold \$3.5-billion worth of records and tapes, a dramatic 28 percent increase over 1976 and the largest in two decades. A study released by Warner Communications, Inc., this spring shows that while the record-buying populations of 10- to 19-year-olds and of 20- to 29-year-olds are almost equal in number, the older group makes 37 percent of total dollar purchases as opposed to 23 percent for the younger group. While album and tape sales soared last year, the singles market, which appeals more to younger buyers, remained stationary. And a recent survey for *American Girl* magazine showed teenage girls purchasing only about one record or tape a month. If that one record is, however, made by *your* artist—your Shaun or Leif or Andy—you can do very, very well.

Selling to this market of budding nubile nymphs is, thus, an especially difficult craft, and few producers have been able or willing to do it. The notable exception is Mike Curb, whose life has revolved around image, marketing, and music. The first record many young Americans and Europeans purchase is often a Curb record, and behind those discs is a simple philosophy. "We've always aimed for a specific market," Curb says. "Put out a good record that gets played rather than a good record no one listens to. If it means being overly commercial or going in a different direction, I think you have to do it. I've never been concerned if people criticized us for being too commercial."

Last year, his Warner/Curb Records sold \$22-million worth of records featuring Cassidy and Debby Boone and this fall will recycle once popular older stars David Cassidy (Shaun's half brother), Tommy Roe ("Sheila," "Dizzy"), and Lobo ("I'd Love You to Want Me"). Mike Curb Productions also handles Donny and Marie Osmond and Leif Garrett for other labels.

Curb's career began when he wrote the music for a Honda jingle while in college. After dropping out, he scored such quickie exploitation films as *Beach Blanket Bingo* and *Wild in the Streets*, becoming a millionaire and president of MGM Records by the age of 25. Curb saved the company from a red sea of losses by converting the Osmonds from a barbershop quartet into a Mormon Jackson Five and gained notoriety by dropping eighteen acts allegedly for glorifying drug use. That business success and pristine image helped Curb, a Republican, become lieutenant governor of California last week.

Curb sometimes tests his records in Europe, where American artists often

In Saronno, all we think about is love.



That's all we've been thinking about for 450 years. Because this is where the drink of love began. With Amaretto di Saronno. If what you're drinking doesn't come from Saronno, how do you know it's love?

Amaretto di Saronno® The Original.

Liqueur 56 proof. Imported by Foreign Vintages, Inc., Jericho, New York. © 1978

**"One of the best things
about La Folie's Disco
is there's no Steve
at the door."**



Every night, at 10:30,
La Folie's dance floor is transformed, our lighting turns into aurora borealis, and some of the sharpest, chicest dancers in the city start mingling.

There's no line at the door, and there's no end to the energy shown by our gorgeous people. (Oh there's a kook here, a star there, but that adds to the night.)

And daily,
Lunch / The Caviar Bar (from 5:00)
Dinner / Disco (from 10:30)
Late Supper

La Folie

Corner, Madison & 61st St. — Tel: 765-1400

Foreign Intrigue.

The air is filled
with mystery and romance.
Touch. Feel. Sense.

At the crossroads of the East and West, there has always been an absorbing mixture of politics and pleasure. We praise the people of Turkey for distilling Izmira, the vodka that serves both. Now you can enjoy the magic, the illusion, the joy, the excitement of it all.

IZMIRA®
Imported Vodka



For people
of good taste.

80 PROOF. DISTILLED FROM WHITE BEETS.
IMPORTED AND BOTTLED BY IZMIRA IMPORTS CO., N.Y. © 1978

“...‘Not only do you get the fan to buy a ticket, but all the family has to come too’...”

draw far larger followings than they do here. Shaun Cassidy's first single was released in Europe a year and a half before it appeared here, and citing the “unbelievable” interest in David Cassidy in Europe, Curb is considering marketing Cassidy's comeback single there first. European radio-programming formats are less restrictive, he notes: “In Europe there's a more consistent market, not the continual switch you have here of getting teens or an older audience.”

The musical selection in teenage rock has been soundly criticized for its almost total reliance on old songs. Shaun Cassidy's first hit singles were remakes of such songs as “Da Doo Ron Ron” (1963) and “Do You Believe in Magic?” (1965). Leif Garrett's chain of top-ten singles has links of “Surfin' USA” (1963), “Runaround Sue” (1961), and “Put Your Head on My Shoulder” (1959). Donny Osmond chirped new life into a ribbon of twelve war-horses including “Too Young” (1956) and “Puppy Love” (1960).

Curb defends the selection, saying, “Old songs are new material if they're being taken to an audience who wasn't alive when they were originally a hit. Donny Osmond's songs were chosen because they had lyrics kids his age could relate to. ‘They try to tell us we're too young, too young to be in love’—twelve- and thirteen-year-old girls relate to that lyric. ‘They call it puppy love just because we're in our teens,’ he was singing to his peers. [Curb had to get Paul Anka's permission to change the lyrics from “just because we're seventeen” to “just because we're in our teens.”] Donny's remakes were all proven songs that struck a teen nerve.”

A performer's physical appearance has often been the only reason for making a record. Many record-company executives seem to believe that cantilevered shingles of hair, a perfect set of incisors, and wide-eyed freshness will induce the Clearasil crowd to buy records, if only for the cover. This is not new: Supposedly a manager spotted handsome fourteen-year-old Fabian in 1957 at the scene of his father's heart attack and asked the distraught youth, “How'd you like to be a star?”

Television-series actors are seen as particularly bankable. Says Don Ellis, who signs artists for Columbia Records: “If the boy on *James at 16* [Lance Kerwin] could sing, I would sign

him in a minute.” Many television stars, including Anson Williams and Donny Most, of *Happy Days*, the kids from *The Brady Bunch*, and, most recently, Kristy (*Family*) and Jimmy (*Hollywood Teen*) McNichol, have indeed released records revealing their limited vocal ability. They have all failed. “If the records are bad,” Michael Lloyd, who produces Cassidy and Garrett, claims, “it really doesn't matter what you look like or whether you have a television show.”

“The problem is that there aren't that many teens emerging who are truly artists,” Don Ellis says, “and, unlike television and film, record companies don't get that many show-business mothers trooping in their kids. The few teenagers we've had were pretty unpleasing. The mothers say, ‘This boy is eleven and, boy, can he sing,’ and, boy, can he not sing.” A teen singer also faces such occupational hazards as having to complete high school and puberty—Ellis auditioned Leif Garrett nearly three years ago and passed on the youth because Leif's voice was changing.

About 5 million teenage girls read *16* and *Tiger Beat*, the pubescent *People* magazines, each month—and so do grown men like Ellis. By monitoring reader mail, they play hunches on which unrecorded film or TV stars have a big following that might buy their records (this is how Garrett was first spotted). For younger recording acts, *16* and *Tiger Beat* are far more important than *Rolling Stone* and *Crawdaddy* are to older ones because they are a monthly information pipeline running around the air-play problem. Says one teen-rock manager, “They may be our only direct communication with our fans, due to the lack of television or radio exposure.”

But the “fanzines” can also create stereotyping problems. Shaun Cassidy is trying to reach a more sophisticated audience with his latest album, *Under Wraps*, but he faces the skepticism of people like Bob Pittman, who says, “No matter what Shaun Cassidy does, he has an image that is not popular to people past their teens. It's not a matter of reality, but what people's perceptions are, and Shaun Cassidy is seen as one of the Hardy Boys.” Long Island's huggable 25-year-old Bobby Aleski, who with his identical twin, Billy, occupies a more advanced musical niche, says his label, A&M, didn't want them “involved in the teen thing

"I love New York" now in hieroglyphs.

(In hieroglyphs...?)



Enlarged to show detail

A.



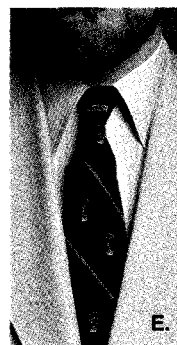
B.



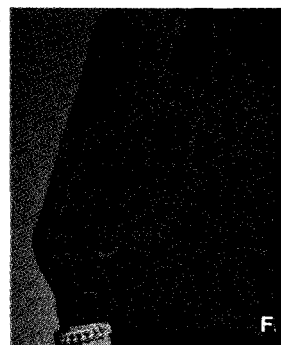
C.



D.



E.



F.

Presenting The Cartouche Collection. Now you can say "I Love New York" as King Tut would have said it, with these sensational fashion and jewelry creations from six of the most celebrated houses of design. Perfect for gifts—elegant, unique, *meaningful*. And a perfect way to help your city, too. Part of the proceeds from The Cartouche Collection will enable the nonprofit Citizens Committee for New York City, Inc. to continue and expand its city-wide improvement programs. Supplies are limited so order now. Order several. Order direct, with the coupon below.

Description

- A.** From Brazilian jeweler, H. Stern. Exquisite 14kt gold pendant encircled with gold rope. Embossed hieroglyphs are crowned with a 3-point diamond. 1½".
- B.** From Coro, Inc. Elegant Jet-enameled GoldPlate 2" pendant set with simulated diamond and suspended from 30" goldtone chain.
...or the same pendant in simple, striking GoldPlate with 30" goldtone chain.
- C.** By Swank, Inc. Handsome gentleman's pendant. Azure-enameled border with GoldPlate hieroglyphs. 1¾" pendant, 18" goldtone chain.
...*Not shown:* Swank's Cartouche Keyring in same Azure-enamel and GoldPlate design.
- D.** From Roberta di Camerino. 36" pure silk scarf. Cartouche design will accent in luxe signature colors.
...*Not shown:* scarf in pure soft cotton, 24" square.
- E.** From Christian Dior. Polyester and silk gentleman's club tie. Navy or wine with gold, red, Nile green Cartouche design. ☐ Navy ☐ Wine
- F.** By Ronay Handbags. Washable, faux-suede shoulder sling tote. Scarlet with royal blue hieroglyphs. 12"x14".

Price How many?

\$225.00 ☐
\$ 20.00 ☐
\$ 10.00 ☐
\$ 12.50 ☐
\$ 10.00 ☐
\$ 65.00 ☐
\$ 24.00 ☐
\$ 15.00 ☐
\$ 20.00 ☐

Mail to: **The Cartouche Collection**
P.O. Box 5061
Hicksville, N.Y. 11816

NYM 11/14

Please send me the items I have indicated at left.

☐ I enclose check or money order for \$_____.
☐ Charge my: ☐ Master Charge ☐ Visa/BankAmericard

Account # _____ Expiration date _____

Interbank # (Master Charge) _____

Print Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

(Must be signed to be valid for charge)

*Make checks payable to The Cartouche Collection. Add \$1.75 postage and handling per item. New York residents add sales tax. All sales final. No returns, refunds, C.O.D.'s. Please allow 3-4 weeks for delivery. Sorry, we cannot ship to P.O. boxes. Please indicate shipping address.

Citizens Committee for New York City, Inc., 3 West 29th Street,
New York, N.Y. 10001

TOTAL ORDER* \$ _____ TOTAL ITEMS _____



The Crown Jewel of England.

A noted lexicographer observes that the expression "crown jewel" applies not only to crowns and sceptres, or artifacts of gold and precious stones.

The term "crown jewel" can refer to the crowning achievement, the most shining example, of any form of craftsmanship or art.

It is in this sense that we refer to Beefeater® Gin as The Crown Jewel of England.

Beefeater has long been acknowledged the crowning achievement of the distiller's art in London, home of the world's driest, most delicate gin.

Indeed, there is in the distilling of Beefeater a remarkable resemblance to the art of the great jeweler. A distilling run consists of an unblemished middle, or "heart," and of "foreshots and feints," the beginning and end of the run, which are flawed and out of balance.

Beefeater is literally all heart. Because a Beefeater stillman, like a master jewel-cutter, will preserve only the choice, flawless "heart," thus assuring you of an unblemished jewel of a gin, a gin of brilliance and clarity.

A perfect gin, like a perfect gem, will glow with highlights. In Beefeater, each

flavor contributes a highlight of its own. But each highlight serves not to blind the partaker with its own brilliance, nor to upset the delicate balance of flavors; but rather to flatter the blending as a whole.

Thus the designation of Beefeater as The Crown Jewel would appear to be highly appropriate.

But why The Crown Jewel of *England*?

Beefeater is The Crown Jewel of England because Beefeater is *distilled* in England, in London itself (just a cobblestone's throw from the Tower of London).

Beefeater's London heritage is of critical importance.

London is the home, for one thing, of the proud Beefeater stillmen. It is the city where stillmanship is esteemed as art, and Beefeater stillmen as master artists.

Beefeater is the only major imported gin distilled, bottled, and sealed at the distillery in London, where no detail can escape the watchful eyes of its proprietors.

So a gin by any other name may possibly be called a copy of Beefeater, but never its equal.

There is only one Beefeater.

The Crown Jewel of England.

BEEFEATER® GIN The Crown Jewel of England.

©1978, Kobrand Corporation

Only good music. Music without distortion. If your turntable is a BSR Quanta® turntable. You see, with the introduction of the Quanta models 600, 700 and 800, BSR has created a turntable base with virtually no resonance.

NO MORE BAD VIBRATIONS.

Other turntables reduce resonance. BSR virtually eliminates resonance with concrete and foam. Low-frequency absorbing foamed concrete inside high-frequency absorbing foam.

Not one little vibration thanks to the isolation of the resonance-tuned suspension feet.

No acoustical feedback. Just beautiful sound. And that's only the beginning.

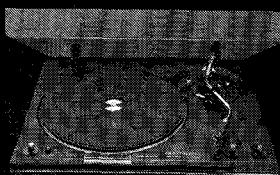
On every BSR Quanta turntable is an S-shaped statically balanced tonearm. Viscous damped cueing for perfectly smooth arm movement. And on the Quanta 800 is the most accurate Quartz Phase-Locked Loop direct drive motor in existence. The quartz generated pulsed LED strobe display provides visual monitoring of the speed.

BSR Quanta turntables. Non-resonating. Not bad.

BSR

QUANTA®

THE NON-RESONATING TURNTABLES.



BSR Consumer Products Group, Rte. 303, Blauvelt, NY 10913 • Distributed in Canada by BSR (Canada) Ltd., Rexdale, Ont. • ® Quanta is a registered trademark of BSR (USA) Ltd.

because they believed in us and didn't want us smiling and all decked out in white. They didn't want to pass up FM because they want us to be known as songwriters. FM stations are aware of us, whereas they won't put on a Kristy McNichol record." Nevertheless, the twins are willing to hide ashtrays from 16 photographers and tour with Andy Gibb to skim the teen market.

The most ambitious swipe at the market is now being plotted by Bill Aucoin, the man who brought you Kiss. A compact 34-year-old with a receding hairline and trimmed mustache, Aucoin has the jovial look of the natty Monopoly man on the Community Chest card. Aucoin fills entertainment vacuums as if they were potholes. Five years ago he felt there was a theatrical void in rock, and so produced Kiss, a Kabuki-faced, fire-eating, blood-spitting, guitar-bashing act. More recently Aucoin determined the need for a self-contained teen-rock group, apparently feeling that the only thing better than Shaun Cassidy would be five Shaun Cassidys playing in a band.

"Kiss's producer, Kenny Kerner, said to me, 'Have you noticed how the younger bands are no longer with us?' There seemed to be a void there," says Aucoin. "We talked about it and said we'd look for this group. About a year ago Kenny called and he'd found them."

The group was Virgin, five teenage pretty boys adorned with necklaces, tucked into white jeans, and shod in white Capezios. They had found one another through the time-honored L.A. tradition of posting signs along Santa Monica Boulevard, the placards demanding in black letters on a yellow background: MUST LOOK GREAT. MUST HAVE TEEN APPEAL.

Convinced of their potential, Aucoin signed the group to a management contract and took them to Warner/Curb to record. "We realized the market was there and it was just pie in the sky," Aucoin says. "What Shaun Cassidy has done is to open up a whole concert market. Finally we have a young generation that is buying albums as much as they're buying singles. Before, everyone said, 'They don't go to concerts.' But their parents had been to concerts in the sixties and weren't at all against going to concerts or bringing their children to see artists, so that market was open. That void was just waiting for someone to come finally and say, 'We're presenting something that you can enjoy and have fun with and like the music.' Shaun really opened that up."

Aucoin brims with enthusiasm over the new market: "You know the difference in having a fairly controlled



**It's not
just what
you do.
It's where
you do
it.**

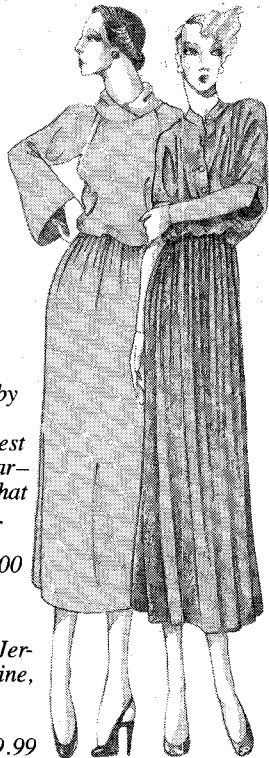
The United States Virgin Islands. No passports. No visas. The language is English. The currency, the U.S. dollar. The duty-free shopping quota is twice that of any other island in the Caribbean. And we're easy to get to from where you are right now. Don't settle for less. See your travel agent.

United States Virgin Islands

St. Croix · St. John · St. Thomas

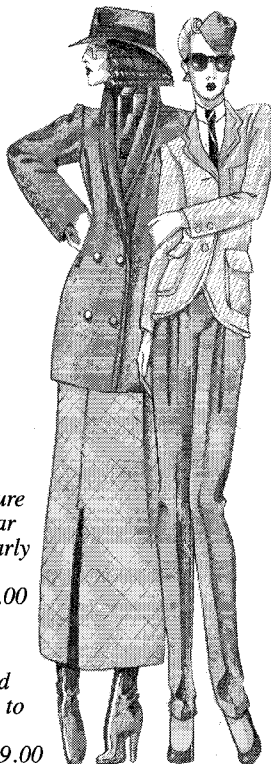
©1979 United States Virgin Islands Division of Tourism, 10 Rockefeller Plaza, New York, New York 10020.

New York's Greatest Sale!



2 piece, lined
Angora Skirt Set by
the Coty Award
Nominee for the best
designer of the year—
with the neckline that
made him famous.
Regularly \$210
Sale \$39.00

Famous Label,
Current Fashion
Dresses-Nomelle Jer-
seys, Crepe de chine,
Wools and Silks.
Retail to \$200
as low as . . . \$19.99



Great looking, pure
wool, shawl collar
Pea Coat. Regularly
sells for \$150
Sale \$59.00

Hundreds of
Blazers-Tweeds,
Herringbones and
Solids. Values up to
\$160
as low as . . . \$29.00

NEW YORK MAGAZINE

SALES & BARGAINS

BY LEONORE FLEISCHER

Fashions for less—This little store, which discounts top-designer clothing, is so brand-new that word of mouth is just beginning to build, particularly among the students at the Fashion Institute across the street. By the time its summer sale is over, it should be permanently on the fashion map. Imagine racks of the latest styles by Helene Sidel, Leo Narducci, Givenchy, Geoffrey Beene, and other very famous names, already heavily discounted, with an additional 50 percent taken off those prices! . . . And so that's how our first editorial in "Sales & Bargains" went and New Yorkers came running to a truly great sale. All of those early birds left with arms full of beautiful designer clothing at literally give-a-way prices. Well it's happening all over again and don't you miss out this time. We are stocked to the ceiling with designer bargains in all categories: wool coats, imported wool suits, silk dresses, cashmere sweaters and hundreds of skirts and blouses. Take advantage of this terrific money-saving fashion sale. Don't wait, come today. Discover the New Store in New York.

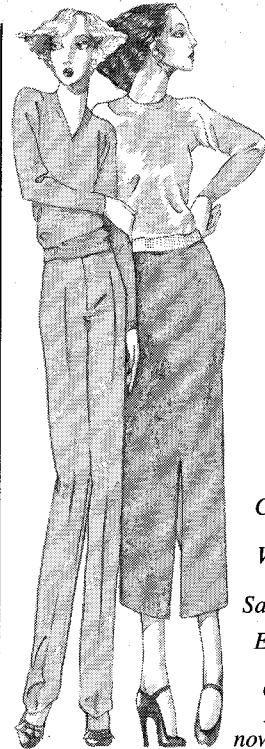
New Store

289 Seventh Avenue
(Between 26th & 27th Streets)
741-1077

Open 7 Days—10:00 A.M.—6:30 P.M.

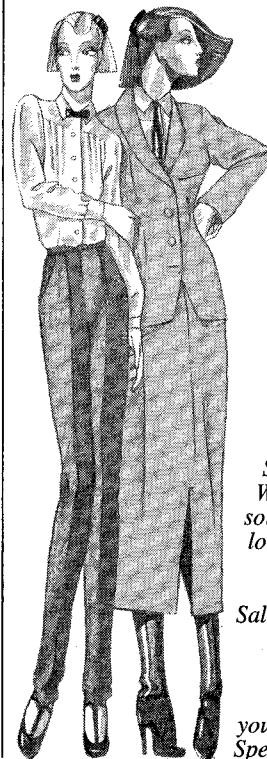
**Extended store hours for 1 week only—
10:00 A.M.—8:00 P.M.**

American Express, Master Charge, Visa and
personal checks accepted.



Cashmere Sweaters
made in Italy.
V-neck, Turtleneck,
Crew neck.
Sale \$29.00

European Designer
100% Wool
Gabardine Slacks.
Regular Price \$68
now only . . . \$19.99



Beautiful Italian
Suits of 100% pure
Wool in tweeds and
solids. Carefully tai-
lored for good looks
and great fit.
Regularly \$240
Sale \$79.00

100% pure Silk
Blouse. A fitting
compliment to all
your skirts and slacks
Special \$15.00

The New Cookbooks: Tasters' Choice

By William Bayer and Paula Wolfert

“... On this fall's list: some good gift books, a couple of well-publicized flops, and a few winners destined to become classics ...”

The new autumn cookbooks are flooding in. The publishers grind out more than 300 a year, we're told, and, frankly, we can't figure out who buys up all the stuff. This country seems to have an insatiable appetite for cookbooks, most of them, unfortunately, marginal and useless, some outright ripoffs, one even recalled earlier this year like a defective car when its publisher discovered that one of the recipes was dangerous, could blow up in your face.

Still, there's excitement about the annual onslaught, the hope of finding something original and good. This fall, we've culled through the morass, looked carefully at what seemed interesting and important, tested a lot of recipes, and scrutinized the prose. The result: We've found some good gift books, a few winners destined to become classics, a little treasure, and a couple of well-publicized baddies which deserve to be brought to account.

Great Chefs of France, by Quentin Crewe (Abrams, \$25), is, for those who love French cooking, the *food* gift book of the year. This isn't a cookbook but a lavish volume on the twelve chefs of regional France who have been awarded three stars by Michelin. If you've been hearing about Bocuse, Chapel, Guérard, Vergé, and the rest and been wondering what they're really like, author Crewe tells you here in great detail, distinguishing among their personalities, their genius, and their food. Anthony Blake's photographs are the best we've ever seen—not only the color shots of food but the superb black-and-white action photos of the chefs and their staffs at work—the closest it's pos-



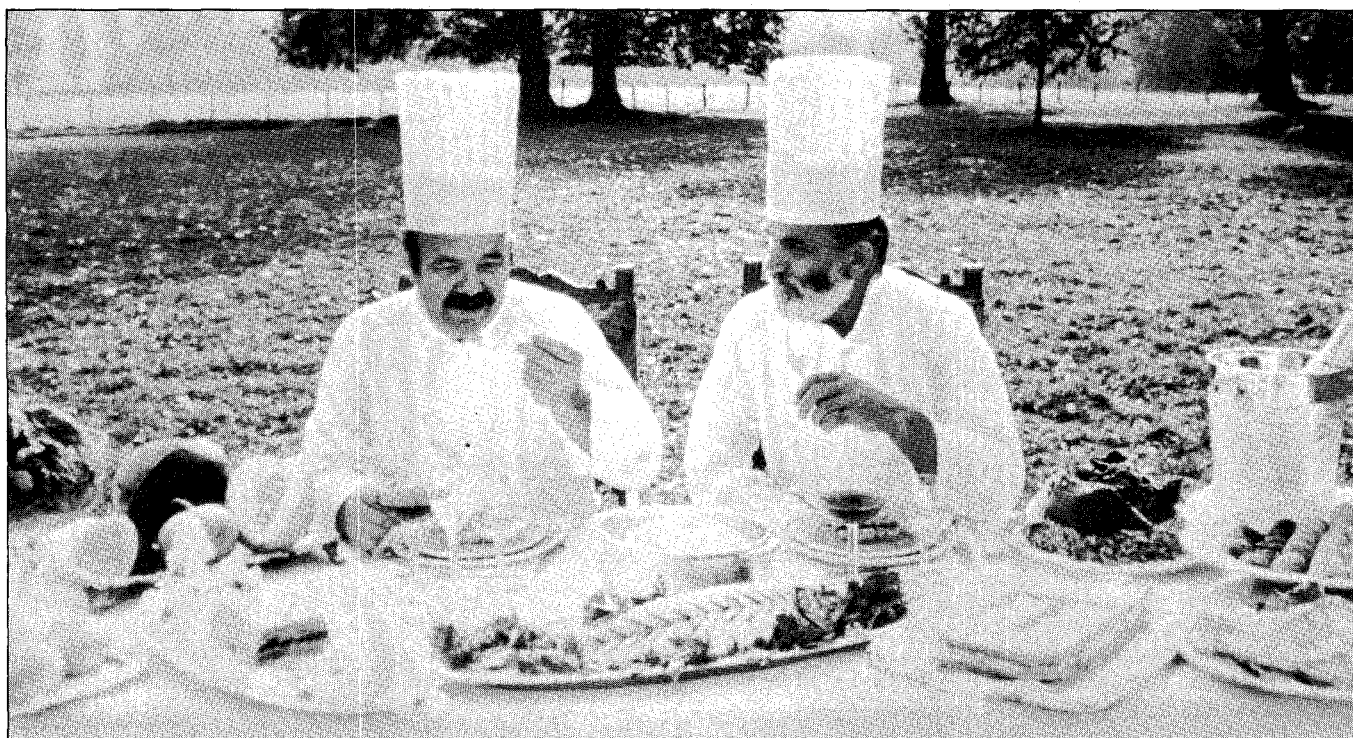
sible to come to these people short of standing in their kitchens yourself. This is a dazzling production about a dazzling art form: floor plans of the restaurants, menus, even recipes (though they're meant to be read and tasted mentally, not cooked from, since exact quantities are not given). *Great Chefs* isn't all puffery, either. Crewe deals head-on with complaints such as that Bocuse isn't around his restaurant enough and has turned commercial. Best of all, the photos and the prose work together to catch the attitudes toward food of these twelve living treasures of France. You'll get to know them, and you'll understand, too, we think, why young Frenchmen today want to become chefs just as they wanted to become film directors fifteen years ago during the heyday of the *nouvelle vague*.

If you like *Gourmet* magazine, you'll probably love **Gourmet's France** (Gourmet, \$25 until January, \$30 after). The first 400 pages consist of essays on the various gastronomic regions, and

though the photos are superb, these essays give us pause. Familiar *Gourmet* writers are here (Doone Beal, Lillian Langseth-Christensen, Joseph Wechsberg, et al.), and they're writing that lifeless, institutional prose so characteristic of the magazine. It's leisurely, meandering travel-food writing—châteaux and churches and, of course, restaurants. But what comes across is a France dry as dust—no smells or sounds, worst of all no sense of Gallic irony and humor and brilliance and style—a France that seems empty of people. These essays show you everything except the French.

The last 200 pages are recipes, most of them unpublished before, from important French restaurants, and here the book comes into its own. Sally Darr is responsible for the testing and writing of most of the recipes, and she has done a good job. A roast duckling with pistachio nuts from La Tour d'Argent was fabulous, and two tarts, one, with prunes, from Souillac, one a lemon-soufflé tart from Saint-Paul-de-Vence, made extraordinary desserts. Unfortunately, there are significant errors in some recipes. We spot-checked the contributions of our friend André Daguin of Auch, and he confirmed that his preserved peaches with peppercorns (a great creation) would turn into a disaster the way it's written here—1¼ cups peppercorns instead of less than 2 tablespoons, the robust red wine Madiran mistranslated as Madeira. His prune-and-Armagnac ice cream, he says, will *never* freeze if a full cup of Armagnac is used, as indicated. As for the food-processor brioche dough, it stalled our Cuisinart four times! Errors are prob-

“... We tried the meat-loaf roll from *Betty Crocker*. All we can say is, we’ve eaten better meat loaves at army training camp...”



Dining out: Brilliant and ingenious chefs Jean (left) and Pierre Troisgros have written the recipe book of the season.

ably inevitable in a massive project like this. We hope *Gourmet* starts working on an errata sheet. There's no shame in that, and it would help salvage what is clearly meant to be a serious book.

A third volume in the expensive category is Céline Vence and Robert Courtine's **The Grand Masters of French Cuisine** (Putnam, \$25). We found it fascinating, though we recognize that it may not be everybody's thing. This is a scholarly presentation of classic French dishes from various historical periods: the era of Taillevent in the fourteenth century (he boiled meat before roasting it, thickened sauces with bread, and used spice and sugar in large quantities) through Carême in the nineteenth century (noted as the architect of classic French cooking). The fascination lies in two areas: The recipes have been rewritten so that they work in a modern home kitchen, and an extraordinary number of these historical dishes are close to creations now described as nouvelle cuisine. We cooked calves' brains with Parmesan cheese and mustard (Marin, 1739) and baked tomatoes stuffed with bone marrow, veal, and a special spiced salt (Cuisinier Durand, 1830). Both were excellent, and, wonder of wonders, when the butter and mustard emulsified in the calves'-brains dish we found ourselves

with a delicate nouvelle cuisine-type sauce. Nicely produced and illustrated, though perhaps not sufficiently lavish to warrant the price, this is a fine book for the collector and the scholar, and feasible, too, for the serious cook.

The brothers Troisgros are a legend, and if you've been wondering what their food is like, now you have a chance to find out. **The Nouvelle Cuisine of Jean and Pierre Troisgros** (Morrow, \$12.95) is probably the *recipe* book of the season, reflecting the brilliance and ingenuity of these master chefs. Their famous salmon scallops with sorrel sauce is here, and their equally famous vegetable terrine. We made their sole with chives, and even though we found that fifteen minutes in the oven slightly overcooked the fish, and that our home-made fish fumet lacked the background taste of a restaurant stock, still the dish came through as something special, which, in the hands of the Troisgros, must be sublime. We also made their marinated raw fish (thin slices of fresh salmon and striped bass flavored with white peppercorns and coriander seeds with crumbled salt cod on top) and reveled in its elegance. A chicken-liver-and-white-bean soup was hearty-elegant, and a baked egg dish was a joy because it was so simple to make and so good to eat.

This isn't a book for your Aunt Ida

in Tulsa, who may not be intrigued by such fascinating combinations as duck livers with celery root or red mullet with beef marrow and red wine. But of all the Great French Chef cookbooks to come along, this is the best so far, putting last spring's massive and unoriginal Paul Bocuse volume to shame. Special mention should be made, too, of the excellent work of translator Roberta Wolf Smoler, who tested every recipe—something, to our knowledge, never done by a cookbook translator before. She's done a smashing job, and we're delighted to hear she's at work on the cookbook of Roger Vergé.

Already we've heard the mutterings in certain effete circles in the food world: "How could Julia have done it? What's gotten into her, anyhow?" You'd think she'd done the equivalent of marrying Onassis, the way some people are talking about betrayal and the end of her myth. Actually, what they're talking about is **Julia Child & Company** (Knopf, \$8.95 softcover, \$15 hardback) and the notion that somehow the great Julia (and she is great; let there be no mistake about that) has let us down by stooping to Middle American taste, and that this is just a TV-series tie-in anyhow, and therefore some sort of sellout. Well—the book isn't anything like *Mastering the Art of French Cooking*, if that's what



THE FIRST ZX.

Behold! Our new ZX—this is not transportation...this is a love affair. This is a car you never let near the car wash. This is a car you tip the parking attendant so you can park it yourself...a car that turns heads as quickly as corners. This is a car you write a new license plate for. This is the sensuous new ZX...so thrilling...you'll take the long way home.

DATSUN'S LEGENDARY Z CAR REBORN AS THE NEW 280-ZX.

The new ZX is a sports car with moves you've never seen. They come from a furious fuel-injected six-cylinder engine; fully independent suspension; power disc brakes all around; a sensitive power-steering system that keeps you in touch with the road (standard on the 2+2 Coupe); and burly radials at all four corners. The performance runs torrid...the quality runs deep. We've fitted doors to frame, buckets to body, carpets to floor with nary a tolerance for error. A superb example of perfection from the worldwide company whose name stands for quality: Nissan Motor Company, Ltd. Buy or lease one at your Datsun dealer.



At its price, the performance, quality and luxury of the new ZX make it a fuel-injected value. It is...**AWESOME!**

A CREATURE OF COMFORT.

280-ZX STANDARD LUXURY FEATURES. 4-Wheel Power Disc Brakes—Power Steering*—Remote Hatch Opener—Remote Control Electric Outside Mirrors*—Power Windows*—Quartz Sweepand Clock—Illuminated Vanity Mirror*—Cut Pile Carpeting—Reclining Bucket Seats with Adjustable Lumbar Support (Driver's only)—Aircraft-style Backlit Instrument Panel Gauges—Air Conditioning (Optional on 2 Seater)—AM/FM 4-Speaker Stereo*—Automatic Electric Radio Antenna—Rear Window Wiper*—Computerized Check-out System*—5-Speed with Cruise Control*—Ceiling-mounted Swivel Light.

*Standard on Luxury Package.

NOBODY DEMANDS MORE DATSUN WE ARE DRIVEN



Beauty mark.



Each beautiful piece in Rolfs new Designer Collection carries a distinctive mark of elegance, the graceful Rolfs monogram. It assures you of the ultimate in fashionable leather accessories, all created with painstaking attention to quality and craftsmanship. The Rolfs Designer Collection is available in stylish new leathers and colors. No matter which you prefer, you'll be admired as a woman of exquisite taste. Mark our words.

ROLFS...it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

"I shoulda gone to the Nevele."



When you decide to spend a weekend in the city, you may find yourself competing with about 8 million people who have the same idea. You can avoid this competition—and the waiting lines, and the 8 million people—just by driving 90 minutes to the Nevele.

We're a peaceful, 1,000-acre resort where sanity and relaxation prevail. You can ski, swim, play platform tennis, indoor tennis, racquet ball, go tobogganning, go cross country skiing, nightclubbing, sightseeing, or just plain escaping. And a big weekend at the Nevele could easily end up costing you less than a big weekend in the city.

This winter, come to the Nevele. It means never having to say, "I shoulda gone to the Nevele."

NEVELE

Nevele Hotel, Ellenville, N.Y. 12428, Direct Wire NY (212) 244-0800, Hotel (914) 647-6000.

they mean, and, yes, it will probably make a mint. This is not the Julia who could write twenty pages about how to make French bread in the United States, and there are some dishes here (turkey Orloff, or the somewhat coyly named "choulibiach") which the purists will despise. But there are impeccable instructions, so accurately written it's impossible to make an error, and wonderful hints you'll get from no one else—how to open oysters with a bottle opener; how to buy and trim a rib roast of beef (ribs twelve through eight are best); how to butterfly a leg of lamb; numerous ways, superbly illustrated, of poaching an egg. We think this book is valuable—not for the sophisticated cook but for the beginner and anybody else not deeply into cooking who is looking for good dishes with which to entertain. Julia, feeling she's gone as far as she can with classic French cooking, has turned into the American mainstream and she's got more to say about cooking and food than all the home economists who churn out the junk cookbooks and junk magazine recipes we're deluged with every year. A great champion has taken a new direction, has risked her name and reputation to reach a new mass audience. It's too glib to call this book a sellout. If everyone in America cooked at the level of this book, we'd have the best food, overall, of any country in the world.

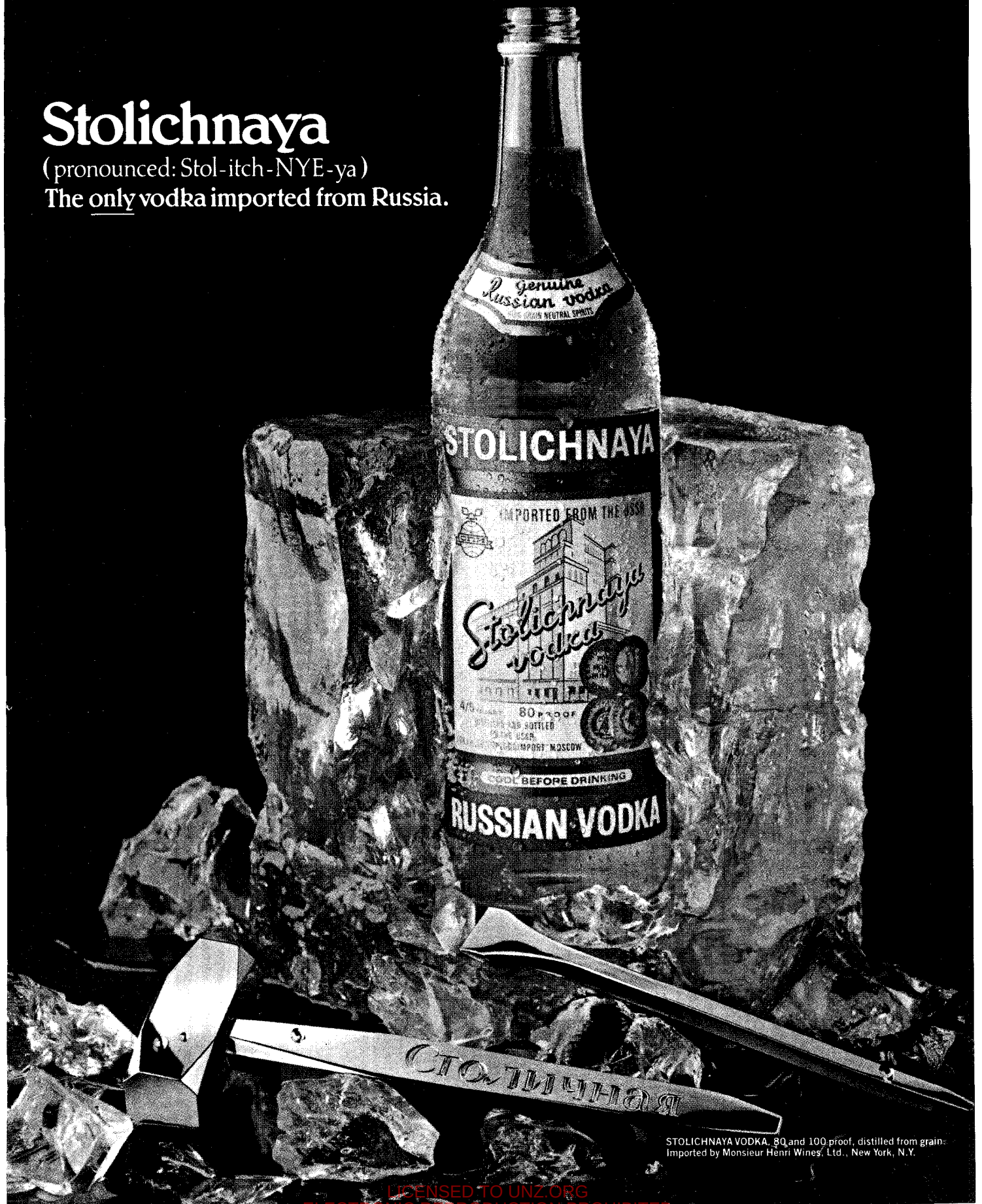
Marcella Hazan is another champion. Her *The Classic Italian Cookbook* is indeed a classic, and now she's out with a companion volume, **More Classic Italian Cooking** (Knopf, \$15). Ms. Hazan, like Julia Child, is a great teacher, not a professional chef, and that may be why her books are so good—all the errors of her students, all the questions she's been asked in class, are answered in recipes and notes written with exemplary precision and grace. This is a massive book, representing months, perhaps years, of fieldwork, full of regional family recipes most Italians don't even know about. In an attempt to be all-inclusive, she has included recipes that are very rustic and peasantry and heavy for our taste. Others are sophisticated, and many are so easy that cooking them becomes a joy. Ms. Hazan likes deep-oil frying—the smoke and smell that might vex us in our New York apartments don't seem to bother her. Everything she writes about is authentic, and we loved many of the dishes we tried—thin spaghetti with scallops, easy to make, as good a seafood pasta sauce as we've ever eaten (see page 92 for the recipe); a meltingly beautiful baby eggplant with mozzarella; enchanting mangoes and strawberries macerated in white wine. Al-

The only vodka to give
is the only vodka imported from Russia.

Stolichnaya

(pronounced: Stol-itch-NYE-ya)

The only vodka imported from Russia.



STOLICHNAYA VODKA, 80 and 100 proof, distilled from grain.
Imported by Monsieur Henri Wines, Ltd., New York, N.Y.

Come to Marlboro Country.



Famous Marlboro Red and Marlboro Lights—
either way you get a lot to like.

Lights: 12 mg "tar," 0.8 mg nicotine—Kings: 17 mg "tar,"
1.0 mg nicotine av. per cigarette, FTC Report May '78

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

though this book is not the equal of its predecessor, those of us who love Marcella will have to have it.

Let us all write love letters to Diana Kennedy, whose *The Cuisines of Mexico* is one of the best regional cookbooks ever written, and whose new **Recipes From the Regional Cooks of Mexico** (Harper & Row, \$12.95) is equally superb. Ms. Kennedy is a chatty cookbook writer—she puts a lot of herself into her books; her love of Mexico, its food, its ways of life. Her vignettes are enchanting. A little story about an old country cook named Don Victoriano will move you with its description of this master chef's kindness and may break your heart when you read about his death and how his idyllic village, Tlacotalpan, has changed. A saga of a weekend barbecue in Oaxaca will charm and fascinate. And then, of course, there's the food.

Occasionally Diana Kennedy will tell you she's not particularly fond of a certain dish, but here's the recipe anyway just to make the record complete. Other times she'll tell you you'll be ravished if you cook a dish, and you will be—we were by her shrimp cooked in pumpkin-seed sauce, a recipe from the Tampica area (the recipe is on page 95). Yes, it's a little trouble to cook authentic Mexican on the East Coast—you have to search out special chilies and green tomatoes and shlep them home. But Ms. Kennedy comes right out with it: "Don't let me hear wails about not being able to get some of these special ingredients. If you give yourself enough time, you can mail-order or ask friends in Texas or California to send you 'CARE' packages." She's right, of course, because she's committed, and that's what comes through in her book—total commitment to authenticity no matter how much work may be involved, and also the thrill of the chase as she tracks a recipe down. Impeccable fieldwork too. No one touches Diana Kennedy when it comes to Mexican food; she's taken a piece of the culinary world and made herself its queen.

With so many big guns out with books this season—the Troisgros, Child, Hazan, and Kennedy—a few good cookbooks are going to be neglected. We hope one of them *isn't* Bernard Clayton Jr.'s **The Breads of France** (Bobbs-Merrill, \$15). We think this is a real find, a jewel, and if you care about bread you'll have to buy it, even if you already own *Beard on Bread* and every other bread book around.

Mr. Clayton has done an extraordinary thing—he's gone to bakeries all over France, befriended *boulangers*, learned their secrets, and written them down. His prose is wonderful, his

BERMUDA NOW! ^{T.M.}

Stay an extra day and night on us.

5 days/4 nights or 4 days/3 nights just \$149* ^{IT 8-EAISB-4}

Including breakfast and dinner daily. And use of moped for one day.

The choice is yours.

Arrive Thursday or Friday. Stay 4 days and 3 nights. Just \$149. You'll love it.

Stay a little longer...arrive Sunday



For reservations or information, see your Travel Agent or call SRS TOLL FREE (800) 225-1372. In Massachusetts (800) 842-1202.

*Per person/double occupancy. Government tax, tips and airfare not included. Rates subject to availability December 1, 1978 to February 28, 1979.

Sonesta Hotels in Amsterdam (The Netherlands), Bermuda, Herzlia (Israel), Boston (Cambridge), Hartford, Key Biscayne, New Orleans

or Monday. Stay 5 days and 4 nights ('til either Thursday or Friday). You'll get an extra day for the same price: \$149.

Enjoy some real fun and real luxury. There's loads to do, and at these prices you can really enjoy yourself. Unlimited day/night tennis on six all-weather courts. Indoor and heated outdoor pools. The most complete scuba program in Bermuda. Golf. Sumptuous breakfasts. Superb dining. Live entertainment. Dancing. And our spectacular disco.

**SONESTA
BEACH
HOTEL**
Southampton, Bermuda



FUR LOVERS...

delight in Antelope's luxurious new Fur Department!

Her Coat:
Natural
Blue Fox
Sections,
\$895.

His Coat:
Natural
Raccoon Paws,
\$795.

Antelope
LEATHER SHOP

384 FIFTH AVENUE at 36th St. / 563-5587

Come
to Italy for
Lunch,
Dinner,
or Zuppa.

POLETTI'S
RESTAURANT

BROADWAY AT 84TH STREET
212-580-1200



The **GREAT ONE** is back in town.
FRANCES FAYE

2 Weeks Only, Nov. 14-Nov 26th
2 Shows Nightly 9PM & Midnight

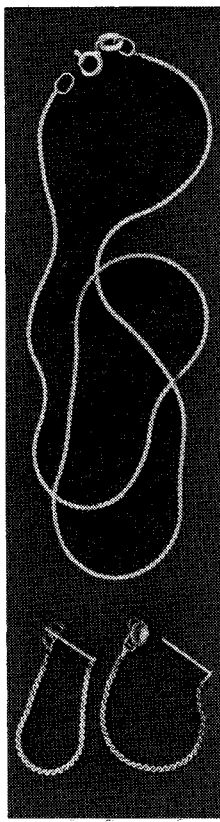
At the all new
Hippopotamus



405 East 62nd Street/Reserve Now: 486-1566

Tues thru Thurs \$8.00 Music Charge,
\$6.00 Food or Drink Min. Fri, Sat,
Sun. \$10.00 Music Charge, \$6.00
Food or Drink Min. AE, CB, DC, MC, VISA

**14k Italian
Solid Gold Chains**



Elegant "flat S"
serpentine chains at
mail order prices.
Two layer design.
Superior clasp and
workmanship.
Compare at fine
jewelry stores with
chains costing \$40 or
more. Money back
guarantee. Gift boxed.
Not available in stores.
Send check or money
order to:



SEMOR CREATIONS

P.O. BOX 1697
725 S. CENTRAL EXP.
SUITE B-1
RICHARDSON, TX 75080

Master Charge, Visa accepted. Send
account number, expiration date and
signature. Texas residents add 5%
sales tax.

PLEASE SEND ME
15" CHAIN(S) @ \$19.95 EA.
16" CHAIN(S) @ \$20.95 EA.
18" CHAIN(S) @ \$22.95 EA.
20" CHAIN(S) @ \$25.95 EA.
24" CHAIN(S) @ \$29.95 EA.
7" BRACELET @ \$12.95 EA.
9" ANKLET(S) @ \$14.95 EA.
EARRINGS @ \$16.95 PR.

Texas residents add 5% sales tax.

Shipping/Handling \$2.00
Allow 10 days delivery TOTAL

Name _____

Address _____

City _____

State _____

Zip _____

MC/Visa # _____

Expiration Date _____

stories and vignettes are moving, and his love of breadmaking (working, as he puts it, with something "alive") comes through on every page. You'll learn how they make three types of kougelhops in Strasbourg; how to make the muffins of Montélimar, and fougasse, a ladder bread from Sisteron. We made his Poilane peasant loaf—a three-day task—and the first time we failed. We know breadmaking isn't mathematical like pastry; Mr. Clayton keeps emphasizing that it depends on the baker's "feel." But we were disappointed anyway, fearing we might not be able to reproduce this most famous of all French breads because we lacked a medieval hearth. Undaunted, however, we tried again, and this time we hit the mark. We want this book to succeed. Mr. Clayton has caught the joy of breadmaking as well as the technique. There's a great love of bread and of mankind here, without any corny philosophizing about "the staff of life." Finally, this little book says more about France and the French than all the 400 pages of essays in *Gourmet's France*.

If we want Mr. Clayton to succeed, we hope **Betty Crocker's Cookbook, New and Revised Edition** (Western Publishing, \$12.95) fails, and we don't say that because we're food snobs, either. We don't expect from Betty Crocker what we expect from the Trois-gros. What we do expect is a reasonably good book that one can give the proverbial daughter-in-law who can't even boil an egg, a book that will teach her useful hints and kitchen tricks, that recognizes what's been happening in the American home since the last edition, and that contains some good easy recipes for such things as apple pie and meat loaf.

Here's a sample of the sort of hints she'll get: "Don't eat rare . . . ground meat"; "Peeling tomatoes—place them in boiling water one minute"(!). As for what's new, there's a lot of talk about microwave ovens but not a single reference to the food processor. The writers (they're anonymous; Betty Crocker is a trademark owned by General Mills) suggest you cook a crown roast of lamb for 40 to 45 minutes per pound at 325 degrees (in other words, well done), and as for one of the meat loaves, we made it, and it was disgusting. It was a meat-loaf roll, actually, a package of frozen broccoli and slices of packaged smoked ham rolled up in hamburger flavored with ketchup, among other things, then decorated after baking with overlapping triangles of mozzarella cheese. Ours came out just like the photo, and all we can say is, we've eaten better meat loaves at army training camps, not to mention at prep

"Pierre & Jane"

Au Tunnel

"Delightful Dining Atmosphere"
Outstanding French Specialties
Luncheon • Cocktails • Dinner
Special Late Dinner Served to 11:30
Res: 582-2166
306 West 48th Street, N.Y.C.



*Arnold Schwarzenegger
builds bodies with weights...*

QUIET DECISIONS

builds Self Confidence with the
most modern, proven Behavior
Modification Systems, Including
Video Tape Sensitivity Feedback.

You'll watch yourself get slim,
calm, and self confident FAST.

You'll see destructive habits like
smoking, overeating and nervousness
disappear right in our Manhattan office.

QUIET DECISIONS

The Self-Confidence Builder

516-654-0747

250 E. 63rd St. / 14 Vanderventer Ave.
Manhattan Port Washington

OF ALL THE
GREAT
ITALIAN
CHIANTI,
THE BLACK
ROOSTER
MEANS
THE BEST.

**BRAVO
BLACK
ROOSTER**



el
faro
72
Restaurant
Authentic Spanish Cuisine

COCKTAILS • DINNER
7 DAYS • CREDIT CARDS
40 WEST 72ND ST.
TEL. 362-2050

**We've
russelled up one
of New York's
great restaurants.**

Russell's

Reservations 685-7676

Sheraton-Russell Hotel

SHERATON HOTELS & INNS. WORLDWIDE
PARK AVENUE AT 37TH STREET, NEW YORK, N.Y. 212/685-7676

schools infamous for their mystery meats.

There was no need to test any further; just reading the recipes told us enough. Canned peas and onions (sometimes you're told to reserve the liquid, too). Instant minced onions. Parsley flakes. Canned fruit cocktails. All this despite a line in the foreword: "Today you like to cook from scratch with fresh ingredients. . . ." Parsley flakes! Are they kidding? This is home economists' land, everything "works," it's been tested over and over again, and most of it will taste like so much mush. The people who are going to buy this rubbish ought to buy Julia Child's new book instead.

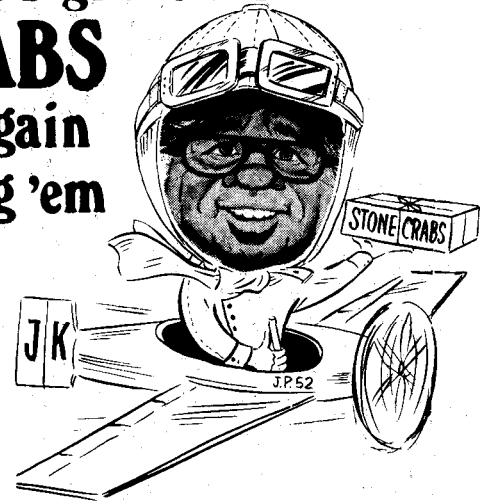
We have a problem with Robert Carrier's *Entertaining* (A&W Publishers, \$14.95), and we wouldn't bother with it here except that Mr. Carrier is an important food person, and we're seeing his book already in store windows—the Big Push is on to make it sell. Now let's be very clear—Robert Carrier is an elegant man, justly famous for his personal style and his food, and he's had a lot to do with improving *House Beautiful* since he took over as its food editor earlier this year. His recipes are good too—simple and easy to follow. The problems with *Entertaining* are what we consider to be the falseness of its premise as well as something insufferably patronizing about the way it's been packaged, and its tone.

The dust jacket is very clever: on the front a man, cut off above the lips, dressed in a "smoking," holding a glass of wine against a black background; on the back a woman in an original DeMoura evening gown and diamonds from Cartier holding up a platter of elegant hors d'oeuvre, and also photographed against black. Ah, we're supposed to think, *now we're going to learn how the wealthy and the elegant entertain*.

Sorry—that's not what we learn at all. The cover is deceptive. There's nothing about elegant entertaining in here at all. Instead, we get talked down to in the most patronizing way: "Plan your meals to leave yourself as free as you can so you can enjoy your guests"; "Develop a trio of dishes that you do especially well and feel completely at ease in preparing"—you know, the sort of self-evident stuff geared to insecure people who are petrified at the thought of having friends over to dine.

We don't happen to think there are many people like that around, and for those who *are* like that we don't think this sort of advice is going to be much help. As for the recipes, a soused Camembert (marinated overnight in wine)

One of the world's great tastes **STONE CRABS** are swimmin' again and Joe is flying 'em in again



We get so many requests for **STONE CRABS** that as soon as the season opens we start flying them in every other day. This **GREAT DELICACY IS IN A CLASS BY ITSELF** and is now being served daily. So, c'mon in and enjoy them while the season lasts!

LUNCHEON, COCKTAILS, DINNER, AFTER THEATRE
Live Entertainment Nightly in the Showboat Bar and Lounge

American Express and All Major Credit Cards

**WORLD
FAMOUS**

Joe's Pier 52

144 WEST 52nd STREET 245-6652
(opposite Kona Tiki)

FANTASTIC PRE-HOLIDAY SAVINGS

Goldman's:
**A tree on Orchard
Street that has been
growing for 50 years.**



For over 50 years discriminating shoppers from around the world have found our prices and quality unbeatable.

If you're looking for fine dinnerware, cutlery, wall clocks or giftware — at a bargain price — then you've come to the right place.

We make your trip to the "Lower East Side" worth it!

Goldman's Gift Shop

321 Grand Street,
(corner Grand and Orchard)
NYC (212) 226-1423

Dreams for Sale.

Visit one of New York's largest selections of doll houses, doll house furniture and miniatures, all at miniature prices. You'll find toys, games, crafts and accessories for children of all ages.

Hello Dolly carries a complete line of electrification and building supplies, offers repair service as well as advice to the serious hobbyist and collector.

Hello Dolly Dolls & Toys Inc.

New York's largest selection of doll houses

1235 Second Ave.
(bet. 64-65 St.)
(212) 751-3311

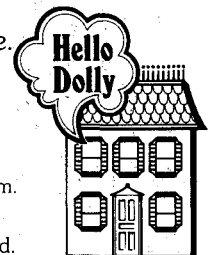
Open Sunday

11am-5pm.

Mon-Thurs 10am-8pm.

Friday 10am-2pm.

Credit cards accepted.





WE SHOW A COMPLETE
SELECTION OF
SCANDINAVIAN
FURNITURE

WIM & KAREN

**W
K**

scandinavian furniture inc.

319 EAST 53RD ST. (BTWN 1ST & 2ND)
MT WF 10-5 TH TILL 7:30 SAT TILL 5:00
7 5 8 - 4 2 0 7

HOME FOR THE HOLIDAYS

It's Bahlsen's Knusperhaus. The enchanting build-it-yourself cookie house your whole family will enjoy. Delightful to assemble, delicious to eat, it's the unforgettable holiday decoration kids will love; friends will appreciate. Now on display at fine stores everywhere.

TREAT YOURSELF...
ENJOY BAHLESEN






© 1978 BAHLESEN & CO. NORTH AMERICA, INC.

You read part
of it in New York.
Now read the whole story.

Citizen Paul

THE STORY
OF FATHER
AND SON

by RALPH SCHOENSTEIN

\$8.95, now at your bookstore
FARRAR • STRAUS • GIROUX



PETE'S TAVERN

ITALIAN & AMERICAN CUISINE

"Oldest Standing Bar in NYC Since 1864"

MAJOR CREDIT CARDS
"The Tavern O'Henry"
Made Famous

129 East 18th St. (Cor. Irving Place) GR 3-7676

"Finest Italian Restaurant in Theatre District"

Original

Lunch
Dinner
Cocktails
& After
Dinner



RESTAURANT

All Major Credit Cards

Gourmet Magazine

163 W.
48th St.
245-6138

Closed
Sundays.

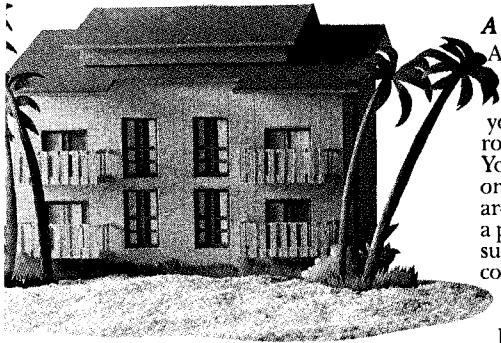
tasted okay—a good way to ruin a good Camembert, we thought, and maybe a good way to salvage a so-so domestic one like a Borden's. The brioché works, but it's heavy; the salad Carrier is excellent; and, pardon us, we really wonder if the elegant Mr. Carrier still serves beef Stroganoff on weekends in the country, as he says he does. Robert Carrier is important. He possesses real talent and flair. This book looks like a rehash; we hope he does better next time.

There are all sorts of specialized cookbooks coming out these days—fish books, even a lemon book, a garlic book, and a book devoted exclusively to mussels. The lovers of chicken and veal now will have their turn with Carl Jerome's **The Complete Chicken** (Random House, \$12.95) and Craig Claiborne and Pierre Franey's **Veal Cookery** (Harper & Row, \$10). Both are first-rate, and the chicken and veal lovers will have orgasmic times working their way through the recipes. Jerome's chicken-and-salmon sausages turned out very well, and we liked his definitive instructions for preparing Chinese chicken wings (a difficult task, never properly explained before) as well as his denunciation of what he calls "the pushers, the piercers and jigglers"—as far as Mr. Jerome is concerned, the only way to determine when a chicken is done is to use a meat thermometer.

Claiborne and Franey are equally definitive, detailing every possible use of veal from breasts and shanks to brains and tongues and even calves' heads and hearts. Their veal chili with olives and peppers was one of those rich, hearty dishes you can't stop eating, and their veal-and-mushroom loaf is a really terrific meat loaf, cheaper and easier to make than that *thing* we cooked out of Betty Crocker.

Finally, another book of note—Hedy Giusti-Lanham and Andrea Dodi's **The Cuisine of Venice and Surrounding Northern Regions** (Barron's, \$15.95). We cooked a roast of veal in milk (delicious, tender as butter), a superb potato tart, and deep-fried green beans we crave to eat again. Giusti-Lanham and Dodi reveal the secrets of risotto, which is less popular here than it ought to be. And we must say we never "got it" about polenta before; reading what they had to say made it sound appealing, though, and we're going to be trying some of their polenta dishes soon. If we have a regret, it's that this book lacks personality and a sense of place—we don't find Venice here, don't smell it, hear it, sense the light. But it's a solid work of the old school, and since recipes are what cookbooks are about, this one shouldn't be ignored. (See pages 92 and 95 for recipes.)

It's the difference that makes the difference.

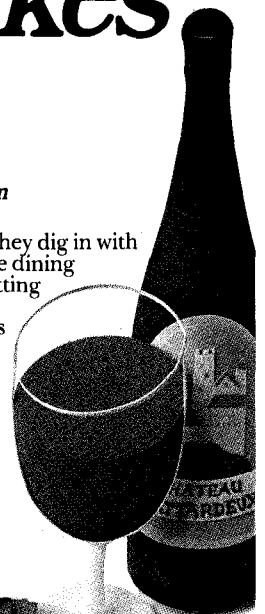


A Hotel Resort That Has No Hotel Rooms.

All we can offer you are two and three room suites, beautifully furnished with quiet elegance. Not bad, when you consider it'll cost the same as a little room with bath at a comparable resort. You get a sumptuous living room, one or two comfortable bedrooms, a dining area, a fully equipped kitchenette, and a private sundeck. Every room but the sundeck has individually controlled air conditioning. Mother Nature takes care of the Sundeck. At the Colony, being away from home doesn't mean being deprived of a home.

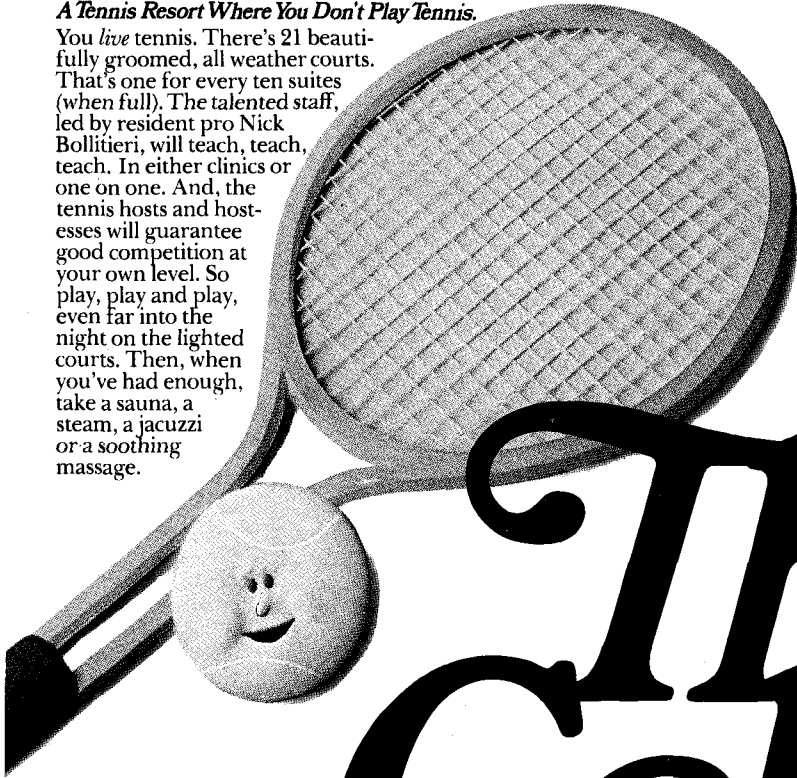
A Resort With A Fine Dining Room Where No One Dines.

Guests don't dine at the Colony, they dig in with gusto. And with good reason. The dining room — an elegantly appealing setting surrounded by the subtle magnificence of the varied moods of spectacular Longboat Key and The Gulf of Mexico — offers the finest of Continental Cuisine and vintage wines. A perfect marriage of excellent food with appetites developed by days of enjoyment.



A Tennis Resort Where You Don't Play Tennis.

You *live* tennis. There's 21 beautifully groomed, all weather courts. That's one for every ten suites (when full). The talented staff, led by resident pro Nick Bollitieri, will teach, teach, teach. In either clinics or one on one. And, the tennis hosts and hostesses will guarantee good competition at your own level. So play, play and play, even far into the night on the lighted courts. Then, when you've had enough, take a sauna, a steam, a jacuzzi or a soothing massage.



The Colony

Beach & Tennis Resort on Longboat Key

The Colony is a place to relax for people who can't stay put. If lying on your back in the sun makes you nervous, relax. Play tennis, swim, fish, sail, water ski, dance to the wee hours; or play some golf which is close by. The Colony's got it all, including round the clock supervised activities for children. Exciting attractions like Busch Gardens and Disneyworld are within easy reach with our special deals on rental cars. Then, when you've done it all, try lying on your back in the sun.

A Beachfront Resort With No One On The Beach.

With 12 miles of white sand and blue water, you can wander off and carve out all the privacy you could want. Just the warm sun, the gentle cries of the seagulls, the softly breaking waters of the gulf and you. The beach at Longboat Key, it's one of the prettiest spots on the West Coast of Florida and the Colony sits happily smack in the middle of it.



- The Colony Beach & Tennis Resort
- P.O. Box 3939, Sarasota, Florida 33578
- Please send me your new color brochure of fall and winter 1978/79 Packages.
- Name _____
- Address _____
- City _____ State _____ Zip _____
- Phone _____

Many try,
but none succeed.
You just can't copy
a true original.

Because it's rare.



86 Proof Blended Scotch Whisky © 1978 Paddington Corp., N.Y.

Two Fine Fish Recipes From Two New Cookbooks



Thin Spaghetti With Scallops

From *More Classic Italian Cooking*, by Marcella Hazan.*

For 6 persons:

1 pound fresh bay or deep-sea scallops

½ cup plus 1 tablespoon olive oil

1 tablespoon garlic chopped fine

2 tablespoons chopped parsley

¼ teaspoon or more chopped hot red pepper (see note in recipe), dried or fresh

Salt

1½ pounds thin spaghetti, or 1 pound if using high-quality imported Italian spaghettini

½ cup unflavored bread crumbs, lightly toasted in the oven

1. Rinse the scallops in cold water, pat dry thoroughly with cloth kitchen towel, and cut up in pieces about ¾ inch thick.

2. Put the oil and the chopped garlic in a saucepan and sauté over medium heat until the garlic turns a light-gold color.

3. Add the parsley and hot pepper, stirring once or twice. (Note: It is difficult to tell in advance just how hot the pepper is going to be. Put in ¼ teaspoon at this point. When you taste the sauce a little later on you can add more if you think it needs it.)

4. Add the scallops and one or two large pinches of salt. Turn the heat on to "High" and cook for about 1 minute, stirring a few times, until the scallops turn a flat white. Turn off the heat.

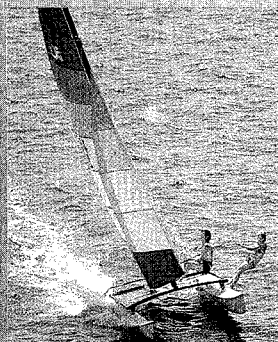
5. Cook the pasta in 4 to 5 quarts of salted boiling water until it is *al dente*, or firm to the bite. Bear in mind that thin spaghetti cook very quickly. When the pasta is nearly done, turn on the heat under the saucepan with the scallops to "High." Stir rapidly and taste, adding salt and hot pepper if needed. If you see the scallops throwing off some liquid, do not attempt to boil it away. You would toughen the scallops and lose a very tasty part of the sauce. Do not heat the sauce for more than 30 or 40 seconds altogether.

6. Drain the pasta the moment it is done, tossing it vigorously in the colander to shake away all the water. Transfer to a warm serving bowl, mix in the scallop sauce and the toasted bread crumbs, and serve at once. No grated cheese is required here.

**More Classic Italian Cooking*, by Marcella Hazan (Alfred A. Knopf), copyright © 1978 by Marcella Polini Hazan and Victor Hazan.

[illegible][illegible]

the company, we consume air that's growing in the huge, wet, nighttime wetlands of Florida, for instance."



LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New York, you're entitled.

Meet B. Dalton, America's favorite book seller. We just opened the finest and best-stocked bookstore in the city at 666 Fifth Avenue. And we think you're going to love it!

Come see for yourself during our Grand Opening celebration, beginning November 14.

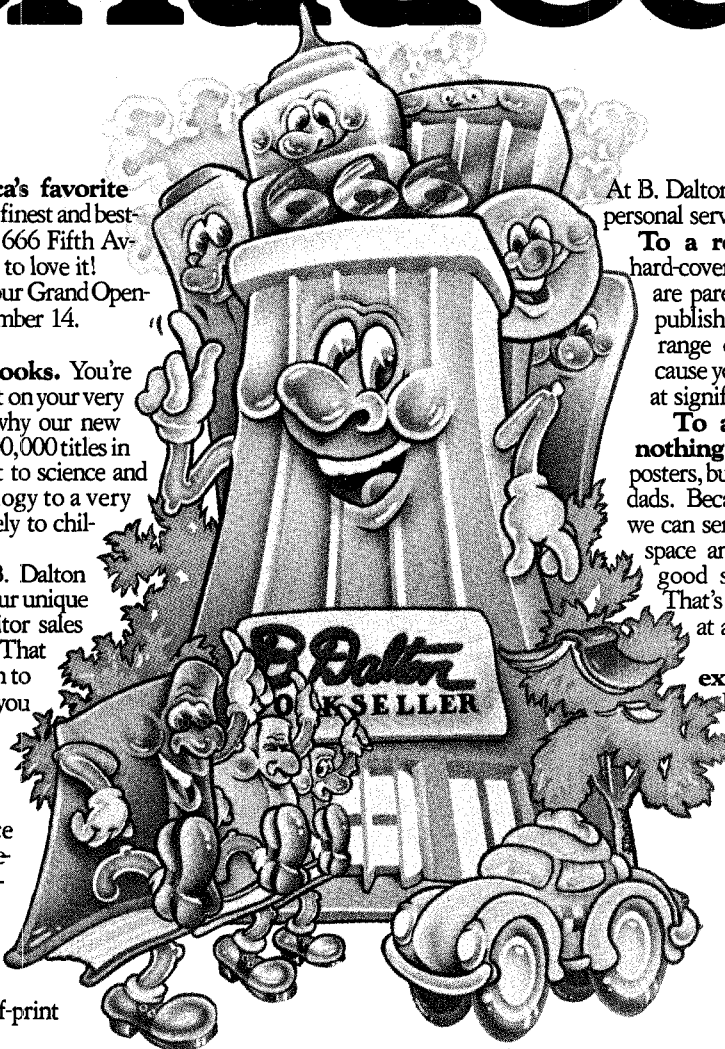
At B. Dalton you're entitled:

To a great selection of books. You're entitled to get the books you want on your very first visit to B. Dalton. That's why our new Fifth Avenue store stocks over 100,000 titles in 125 subject categories. From art to science and technical books, from psychology to a very special section devoted exclusively to children's books.

No one knows better than B. Dalton what New Yorkers are reading. Our unique computer system helps us monitor sales of every title on a day-to-day basis. That way, we know just what and when to re-order. So we'll have the books you want when you want them.

To friendly personal service. It's easy to find books at our new store. But if you do need help, just ask. Our huge service center is staffed with knowledgeable people who are eager to assist you. We can special-order any book in print — including medical and technical books. We can even specially print and bind any of 84,000 selected out-of-print books for a very reasonable cost.

We'll also custom bind, gift wrap free of charge and mail books anywhere in the U.S. And you can charge your purchases with American Express, VISA or Master Charge.



At B. Dalton, you're entitled to top-notch personal service.

To a real bargain. In our huge hard-cover bargain book section, prices are pared down to a fraction of the publishers' original prices. And the range of subjects is fantastic. Because you're entitled to great reading at significant savings.

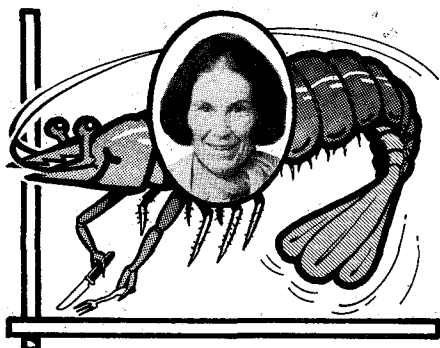
To a bookstore that sells nothing but books. That means no posters, buttons, records, games or doodads. Because we think the best way we can serve you is by devoting all our space and energy to the books and good service you're entitled to. That's why the only thing we sell at a B. Dalton is books.

To a bookstore that's exciting to shop. We've made B. Dalton a cheerful, bright store with lots of room for browsing. So, take a break during your busy day and stop in. We think you're entitled.

To a great Grand Opening Celebration. Come see B. Dalton today. There will be plenty of excitement all week long, including autograph parties with best-selling authors. You're entitled to celebrate with us!

GRAND OPENING NOVEMBER 14
666 FIFTH AVENUE AT 52nd STREET 247-1740

B. Dalton
AMERICA'S FAVORITE BOOK SELLER



Shrimps in Pumpkin-Seed Sauce

From *Recipes From the Regional Cooks of Mexico*, by Diana Kennedy.**

... This is an elegant and unusual dish, enough, because it is rich, for six portions as a main dish and eight as a first course. The recipe was prepared for me by Sr. Angel Delgado . . . I have altered Sr. Delgado's recipe slightly by reducing the amount of butter considerably—the sour cream is quite rich enough—and by using shrimp broth rather than milk to blend the sauce. (For those who can't get uncleaned shrimps, then use some canned clam juice or fish broth for the sauce.) . . .

6 to 8 servings:

1½ pounds medium-size unshelled shrimps
1½ cups cold water

1 teaspoon salt, or to taste

Freshly ground pepper

1 cup (about 4 ounces) hulled, unroasted, unsalted pumpkin seeds

8 sprigs fresh coriander, leaves only

3 chilies serranos or any fresh, hot green chilies

½ small white onion

1 tablespoon sweet butter

¾ cup sour cream, preferably homemade

Put the uncleaned shrimps into a saucepan with the water, salt, and pepper and bring to a boil. Turn flame down and simmer, turning the shrimps constantly so they cook evenly, for about 5 minutes, or until shrimps are crisp-cooked (time will vary with size). Drain and reserve liquid.

As soon as the shrimps are cool enough to handle, clean and devein. Return the shrimp debris to the pan, along with the reserved liquid, then cover and simmer for 10 minutes longer. Strain and again reserve the broth, discarding the shells.

In a heavy, ungreased frying pan, toast the seeds lightly, stirring them constantly, until they begin to swell up and start to pop about—do not let them brown.

Add the shrimp broth, coriander, chilies, onion, and last of all the toasted seeds to a blender jar and blend until smooth.

Melt the butter in the pan. Add the pumpkin-seed sauce and sour cream (if homemade) and cook over a very low flame for about 10 minutes, stirring constantly and scraping the bottom of the pan. Stir the cooked shrimps into the sauce and heat through. (If commercial sour cream is being used, add it now or the sauce will become lumpy or have a curdled appearance.) (You may need to dilute the sauce a little; if so, add more broth or water.)

**Recipes From the Regional Cooks of Mexico, by Diana Kennedy (Harper & Row), copyright © 1978 by Diana Kennedy.

The cook's book of knowledge

More than a cookbook, more than a consumer's guide, more than a gastronomic reference book — it's THE COOK'S COMPANION! Within its 640 pages are almost 1,000 food entries (alphabetically arranged from Abalone to Zwieback) that tell you everything from where it's grown to how to store it...plus a dozen outstanding articles on food-related sub-

jects of all kinds...plus illustrations, anecdotes, recipes, and lots, lots more. Want to know the proper way to carve meat? Which are the best kitchen appliances? What Nero snacked on while Rome burned? Look for the answers in THE COOK'S COMPANION — the food/cooking/kitchen book that absolutely gluts you with information.

The Cook's Companion

by DORIS McFERRAN TOWNSEND • Illustrated by Judy Clark

A Rutledge Book. Size 8½" x 9¼". \$14.95, now at your bookstore, or send check to Crown Publishers, One Park Ave., N.Y., N.Y. 10016. N.Y. and N.J. residents, add sales tax.

CROWN

Manifesto for a magnificent disaster.

To Le Corbusier, it was "a magnificent disaster." To Rem Koolhaas, New York is "a mythical island where the invention and testing of a metropolitan lifestyle and its attendant architecture could be pursued as a collective experiment." His book is an interim report on that experiment, a heady celebration—in words and drawings and photos new and old—of the sparkling metropolis on the Hudson.

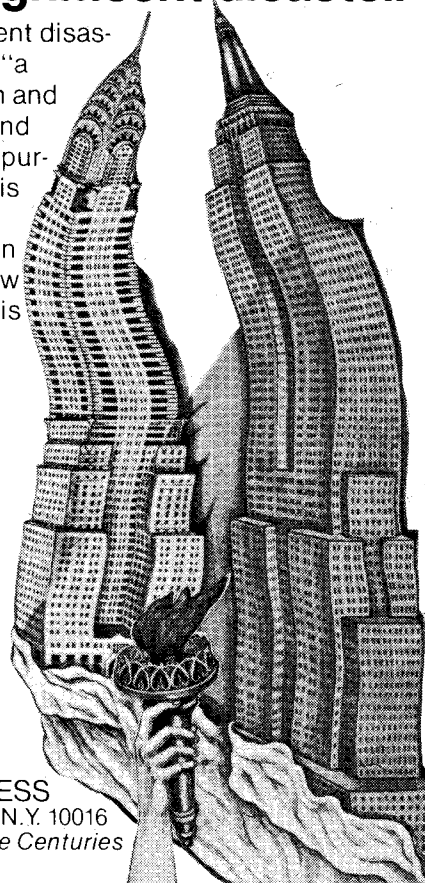
DELIRIOUS NEW YORK

Rem Koolhaas

With 400 illustrations
(50 in color), \$35.00



OXFORD UNIVERSITY PRESS
200 Madison Avenue, New York, N.Y. 10016
Publishers of Fine Books for Five Centuries



Get a month of Hilton Sundays

(Fridays and Saturdays, too!)

Hilton Rainbow Weekends:

A Touchdown Weekend! \$49 per person*.
2 days/1 night

Just bring your Giants' tickets. We'll do the rest.
We'll serve you a splendid dinner, a hearty breakfast, put you up
in a great room—even drive you to the game and back.

A Smashing Tennis Weekend! \$113 per person*.
3 days/2 nights

Four hours of indoor tennis or racquetball.
Two superb dinners, two hearty breakfasts. Indoor swimming.
And a great view from your room.

A Just for Fun Weekend! \$99 per person*.
3 days/2 nights

Three days and two nights of resort fun. With swimming,
reserved clubhouse seats at Meadowlands Racetrack for two nights, and breakfast
and dinner both days. Tennis and racquetball available.

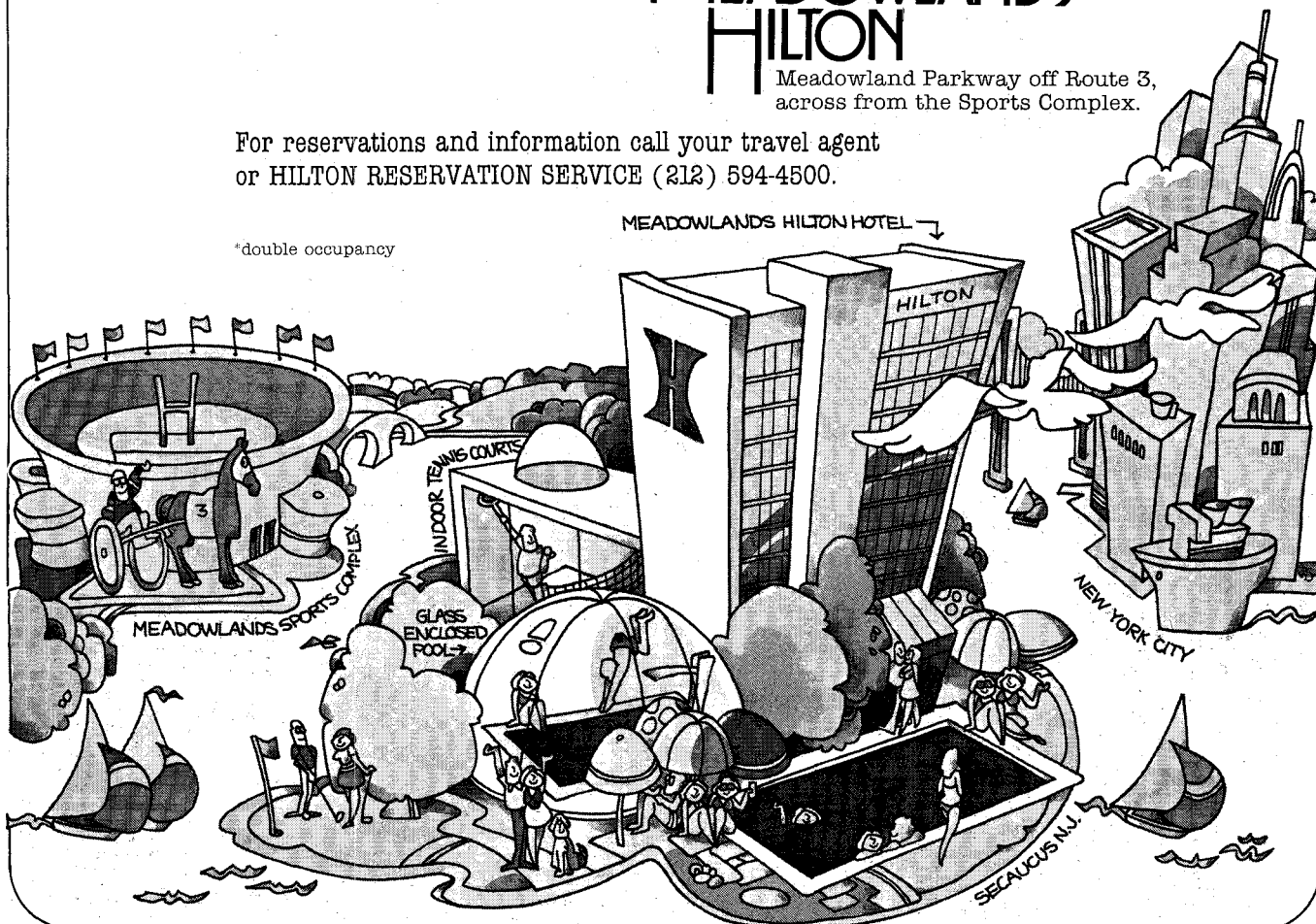
THE
MEADOWLANDS
HILTON

Meadowland Parkway off Route 3,
across from the Sports Complex.

For reservations and information call your travel agent
or HILTON RESERVATION SERVICE (212) 594-4500.

*double occupancy

MEADOWLANDS HILTON HOTEL →



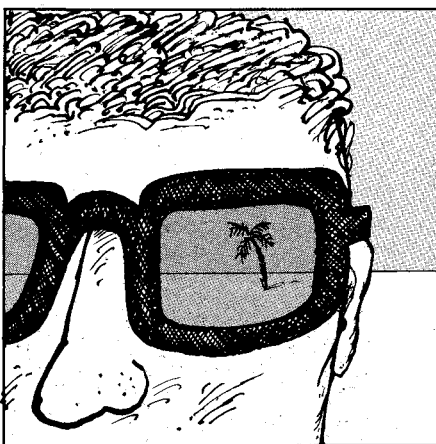
LOST IN SPACE

“... *Caravans* lacks a protagonist worthy of its grand scale, and James Fargo’s direction is overexplicit and proddingly literal...”

One of the primitive delights of moviegoing, much abated in recent years, is the chance to enter into a culture and landscape far removed from one’s own. For instance, I’m always a sucker for a Stewart Granger great-white-hunter movie on late-night TV, as long as it’s actually been shot in Africa and has some wild animals, a few seven-foot tribesmen, and a lot of scenes on the open plains. Such pleasures cannot be justified aesthetically, nor is there any reason why they need to be. Curiosity is justification enough. Not having the slightest idea what the terrain of Iran looks like, I stopped into born-again Radio City Music Hall last week and gratefully took in *Caravans*, a large-scale adaptation of James Michener’s novel that has been set, as the opening title not very helpfully informs us, in “Kashkhan, Zhadestahn . . . somewhere in the Mideast,” but was actually shot in the mountains and deserts of Iran. I was not disappointed—and neither were the children sitting near me—by the huge, brownish desert vistas; the bleak mountains, devoid of vegetation; the small towns with their long, low, bunkerlike houses; and the old fortresses, high and circular, which look so much like children’s-book illustrations of the Tower of Babel. If you sit fairly close to the Music Hall’s immense screen, you lose sight of the edges of the frame, and you get pulled into the vast spaces, mesmerized by Douglas Slocombe’s sharply focused and handsome photography.

The movie has to work for you this way if it’s going to work at all because much of it is lumpy and dramatically inert. The adapters of Michener’s novel haven’t told their story very clearly (the remnants of various subplots keep turning up), and the director, James Fargo, is overexplicit and ploddingly literal in his approach, giving us starchy exposition when what we want is mystery, terror, grandeur.

Worst of all, *Caravans* lacks a protagonist worthy of its grand scale. Michael Sarrazin stars as an innocent young American diplomat sent out into the desert to find the missing daughter (Jennifer O’Neill) of an American sen-



ator, a rebellious girl who has “crossed the Khyber Pass alone on a donkey” in pursuit of her husband (Behrooz Vossoughi), only to leave him for the aging leader of a nomadic tribe (Anthony Quinn). As Sarrazin wanders around in a jeep, getting into scrapes and being kidnapped or rescued by various people, we expect that he will eventually put to use what he learns of the savage customs of a half-developed country, but he remains resolutely non-heroic, a sidelines observer. In his cute bush jacket and shades, Sarrazin looks like a wealthy young Beverly Hills lawyer engaged in a dangerous expedition to the outer suburbs of the San Fernando Valley. (If this was intentional, shouldn’t the role have been played as comedy?)

Acting quietly for once, Anthony Quinn is authoritative as an aging-lion tribal leader. The part is too simply written to allow Quinn to take over the movie, but he gives it whatever emotional center it has. Looking at his beautiful white mustache and his robes and furs, we can understand why Jennifer O’Neill might be attracted to him, but Miss O’Neill neglects to make clear to us whether she wants him as father or lover. Exactly what this snooty woman is doing out there in the wasteland flouncing around in her desert silks and flashing her Maybelline eyes is something parents will struggle to explain to their children. They may also have some trouble explaining the conduct of an effeminate, flirtatious dancing boy

who causes a murderous quarrel between two men in one scene and tries to rape Miss O’Neill in another. Those nomadic dancing boys are even more exotic than we thought.

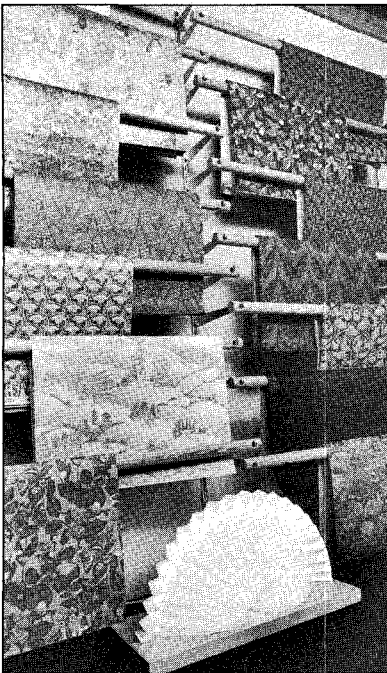
In his first directing effort, *Paradise Alley*, Sylvester Stallone doesn’t put us on any magic carpets, and he doesn’t illuminate his home turf either. The movie, which Stallone also wrote, is set in the Italian section of New York’s Hell’s Kitchen in 1946 and is about love and rivalry among three working-class brothers. As Stallone has written the roles, two of the brothers are ciphers: Gigantic, half-witted Lenny (Armand Assante, a beefy amateur actor with a high-pitched, uninflected voice) gives up delivering ice to become a wrestler, but he never becomes a plausible human being, and sinister, embittered Victor (Lee Canalito, in a shameless Pacino imitation) jumps overnight from moral rectitude to grubby brutality as Lenny’s manager. Stallone has written a three-dimensional role for himself—Cosmo, the neighborhood loser, a nagging, good-hearted, stupid man. But vanity has blinded Stallone’s common sense: We are supposed to like Cosmo solely because Stallone is playing him, but Cosmo is a bore.

Paradise Alley has some moments of warmth in its portrait of gaudy neighborhood bars and dance halls, gangsters, bimbos, and hangers-on, but the movie is so hyperbolic and synthetic you don’t believe a minute of it. The principal interior set, a nightclub with a wrestling ring, is a bulbous fantasyland in which each character, pinned by his tag line, sounds like someone out of a garrulous, anecdotal, fake-chummy old radio program (like *Duffy’s Tavern*). In the wrestling scenes, Stallone redoes the upbeat plot of *Rocky*—even though wrestling is a phony, sellout sport. The final bout, in which huge bodies go flying through the air and crashing to the floor for what seems like three hours, left some people in the audience cheering for Lenny’s victory. Are audiences so eager for upbeat endings they’ll cheer anything?

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



It's Only a Paper Mood

Le Drugstore, as everyone knows, was a washout. So Frank Lassman and Judd Polivka mopped up the puddles (literally) and moved in with paper. With stationery, notebooks, folios, invitations, cards, napkins, pads, paper-sculpture lamps, address books, puzzles, posters, pens, and inkwells. And wrapping paper, by the sheet or the roll . . . and a gift-wrapping service ("We'll wrap a boat, a cottage, whatever you want. But it won't be cheap," Frank warns) . . . and a calligraphy service (for weddings, Bar Mitzvahs, etc.) . . . and a personalized-stationery designer . . . and salespeople/students from Parsons. What more could anyone ask?

PAPER & INK, LTD./1089 Third Avenue, at 64th Street/832-6716

Such Good Franz

It's called the Symphony Theater, but that used to be just for class—like the Grand Ole Opry. Now the old West Side nabe is starting to live up to its name and, under a new management called Symphony Space, Inc., plans to become yet another concert hall in the city's cultural firmament. And with a bang. Get this: twelve hours of homage to Franz Schubert on the 150th anniversary of his death. String quartets, piano music, songs. Singers the likes of Joanna Simon and Paul Sperry; Gary Graffman at the piano; members of the American Symphony. And get this: admission free. Come anytime, leave anytime, come back anytime, enjoy.

—Alan Rich

WALL-TO-WALL SCHUBERT/November 19, noon-midnight or later/Symphony Theater/Broadway at 95th Street



Sippity Doodah

"It was the color of gold and as clear as glass, and it shone after dark like the sunshine was still in it." It was a devilish drink devised by the bartender at Healy's Cafe and immortalized in a short story by O. Henry. When the bartender died, so did his recipe; the Lost Blend was lost. But now, it (or a reasonable facsimile thereof) is found. And Pete's Tavern (né Healy's) has it. Hic.

PETE'S TAVERN/Irving Place and 18th Street



Good Humor Men

It is not fair to quote only one delectable line from Robert Benchley's short *The Sex Life of the Polyp*. So we will not. But we will say that there is not a merrier way to spend one's lunch hour than to chew on chicken glazed with plum sauce while watching a giggle of American humorists (Will Rogers, Goodman and Jane Ace, Fred Allen, Benchley, et al.) on film—the program narrated in a homespun way by John Bartholemew Tucker, who obviously loves what he's doing. This series runs through November 29 (\$4, including lunch; wine and coffee extra) and begins again in January. A weekend series, in the evening (\$4.50), starts November 17.

AMERICAN HUMORISTS ON FILM/Wednesdays, noon-1 p.m./The American Place Theatre/111 West 46th Street/247-0393



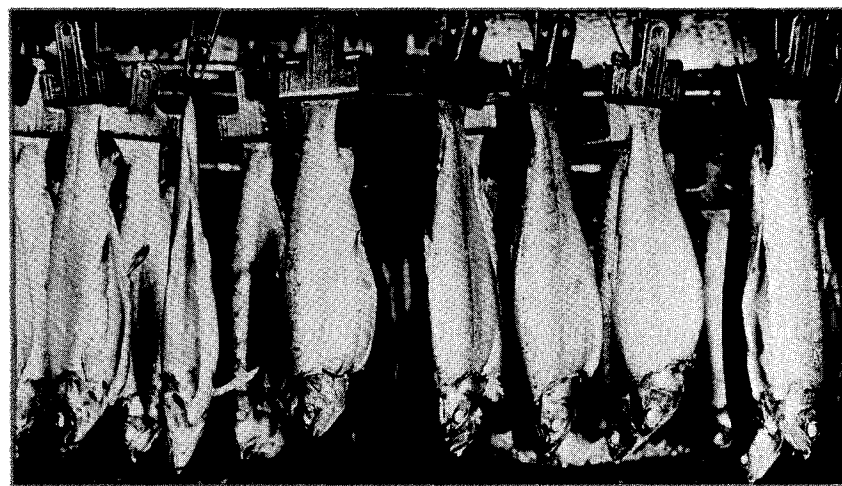
Vest Bet

The men's vests that some department stores are getting \$15 for (cleaned and mended) are 69 cents (three for \$2) in the bins (as is) on Church Street, along with 50-cent music books, \$1 fright wigs, and a mess of military things. Inside, there's a sea of army drab and leather coats. —**Priscilla Tucker**
CHURCH STREET SURPLUS/327 Church Street/226-5280

Bah, Humbug

"People are out of touch with their own power and their own creativity and their own magic," says Maria Illo, who apparently is not. And so this poet, singer, composer, Gestalt and T.A. therapist, and psychic healer will ease the anguish of those who cannot abide Christmas. She will hold an eleven-day anti-holiday workshop, starting December 22—and "previewing" for one night this week—in which she and her followers will "create new rituals and celebrations. Our present structures are obsolete and don't reflect the concerns of the contemporary age, especially about the kind of money spent and things bought." Peppering her conversation with such terms as "inner plane," "death and rebirth," "dreams and visualization," and "body dialogues," she predicts that she will hear from more women than men "because women are more in touch with their pain." Good grief.

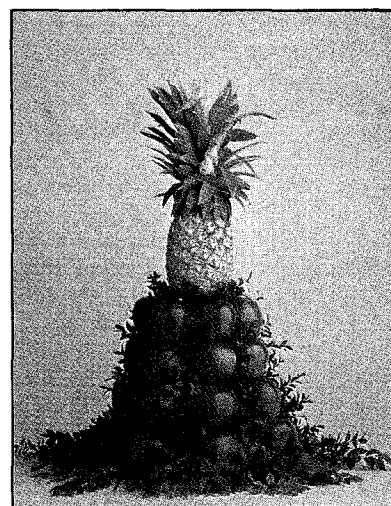
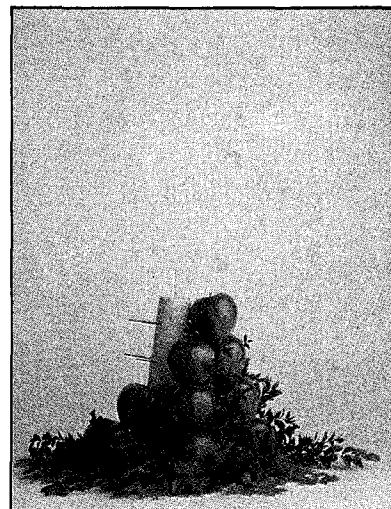
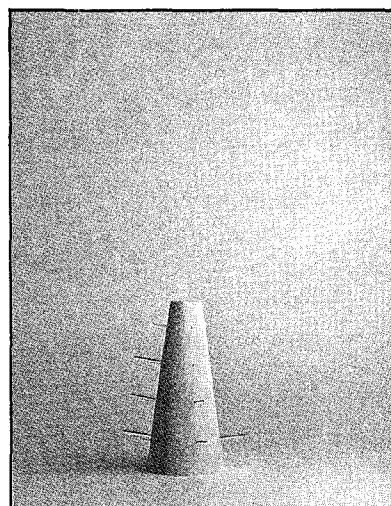
"CHRISTMAS AND NEW YEAR YOUR WAY" WORKSHOP/Preview: November 15 at 8 p.m./Human Potential Counseling Service/For reservations: 799-0837



Smoky the Fish

A Manhattanville College work-study program took Peter Heineman to California, where he got caught up in the dream of raising one-pound shrimp (possible, but not yet economical). Still full of fishy schemes, Peter came home to Mt. Kisco and began to experiment with a small home smoke oven. Peter thought his home-smoked trout was delicious. Many of New York's most celebrated restaurants agree. That is why Peter and his wife, Karen, can usually be found in their backyard smokehouse doing sweet and smoky magic to Idaho rainbow trout and Alaskan salmon. You may have tasted their delicate smoked trout at Caravelle, Grenouille, Le Cygne, or one of 80 other restaurants. Now you can buy it at Zabar's . . . or, if you happen to be driving up the Saw Mill River Parkway on the first or third Saturday of any month, the Heinemans will sell you their splendid trout (\$2.49 per ten-ounce fish) or pale-pink salmon (\$7.50 per pound) cured in the Scottish style. —**Gael Greene**

PETER AND KAREN HEINEMAN/76 Kisco Avenue/Mt. Kisco/(914) 666-8992



Conic Relief

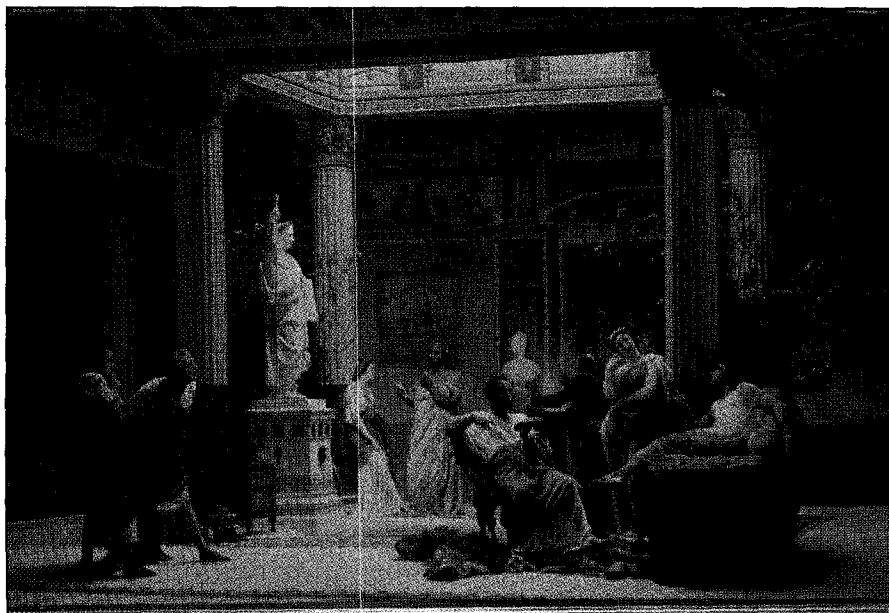
This centerpiece, adapted from an eighteenth-century American decoration, begins with a natural cedar cone that comes in a kit with aluminum spikes and instructions. You provide the produce.

BIG APPLE HOLIDAY CONE KIT
Macy's Cellar/\$10

Art/John Ashbery

SECOND CHANCE FOR THE SECOND EMPIRE

"...The crowds at Philadelphia's Second Empire show are there to gawk at accredited technological and artistic marvels ..."



Toga party: *The Prince Napoleon, cousin of Napoleon III, entertains at his "Pompeian" house in Boulanger's Rehearsal of the "Flute Player," 1861, 32.4 by 50.7 inches.*

With its parks and boulevards, its Beaux-Arts City Hall, its knockoff of the Place de la Concorde, its vistas and its reputation for dullness, Philadelphia has certain claims to being considered a nineteenth-century French metropolis. The Philadelphia Museum is currently playing up that reputation with **The Second Empire: Art in France Under Napoleon III**, the largest exhibition in its history. Put together from the reserves of major European and American museum collections, as well as from museums in French provincial towns whose very names (Saint-Omer, Arras, Châlons-sur-Marne, Villeneuve-sur-Lot) evoke the dank disrepute in which this work has slumbered for a century, this stunning Franco-American coproduction closes on November 26, to reopen in mid-January at the Detroit Institute of Fine Arts, its only other American stop. It will be shown next spring at the Grand Palais in Paris.

It's hard to think of a recent art event where so much seriousness has resulted in so much fun. The crowds in Philadelphia are there to gawk, much as their nineteenth-century predecessors did, at accredited technological

and artistic marvels. Only now we are awed by them not for their modernity but as an anthology of lost arts which could no longer be re-created even if someone wanted to. Nevertheless, the nineteenth-century notion of "progress" is still intoxicating, and the show nicely suggests the overkill of a vast Exposition Universelle of the reign of Napoleon III. The final gallery, with its massive sculptures and bewildering capharnaum of paintings skied to the ceiling, is a marvelous approximation of one of the great "Salons" which were, despite the protests of those excluded from them, the core of artistic life in nineteenth-century Paris.

The show was organized by the Philadelphia Museum's Joseph Rishel (paintings) and Kathryn B. Hiesinger (decorative art), and by French curators Victor Beyer and Jean-Marie Moulin. In his introduction to the catalog, M. Moulin, director of the Museum at Compiègne, Napoleon III's answer to Versailles, makes no bones about his allegiance to this questionable period in the history of art. According to him, the exhibition could never have come into being without help from abroad,

not only because so much of the work was acquired by foreign collectors but because French feelings about the Second Empire (the exhibition includes only works executed in that brief period, from 1852 to 1870) are still tender.

He perhaps goes too far in largely attributing the twentieth century's hostility to Second Empire art to political causes: Napoleon III's humiliating defeat by the Prussians at Sedan in 1870, and the subsequent loss of Alsace and Lorraine. This was indeed a traumatic event for the French consciousness, yet it is not the chief reason why the once-despised Impressionists have been posthumously elevated and the official artists of the day have been forgotten. Surely the latter would be considered inferior today even if the history of the Empire had had a happier outcome. Nevertheless, M. Moulin is right in pointing to a national phobia regarding the period. "*Le style Napoléon III*" is a descriptive epithet only slightly less pejorative than "*le style Guillaume II*" (i.e., Kaiser Wilhelm II). When it finally gets to Paris, this show may help to change all that.

Without taking an overt political stance, the organizers manage to get their point across by juxtaposing relatively adventurous academic work with well-behaved early examples from the Impressionists. Of the latter, Sisley's *Avenue of Trees at La Celle-Saint-Cloud* is still Barbizon painting; Pissarro's *On the Banks of the Marne in Winter* (which was exhibited in the Salon of 1866) is close to it. There is an academic streak to Manet and it shows in a somber *Still Life With a Fruit and Melon*, from the National Gallery. Degas's early history paintings take off from the historical machines of the *pompier*s. The Smith College Museum's *The Daughter of Jephthah*, the largest painting Degas ever did, injects surprising new life into this tired genre.

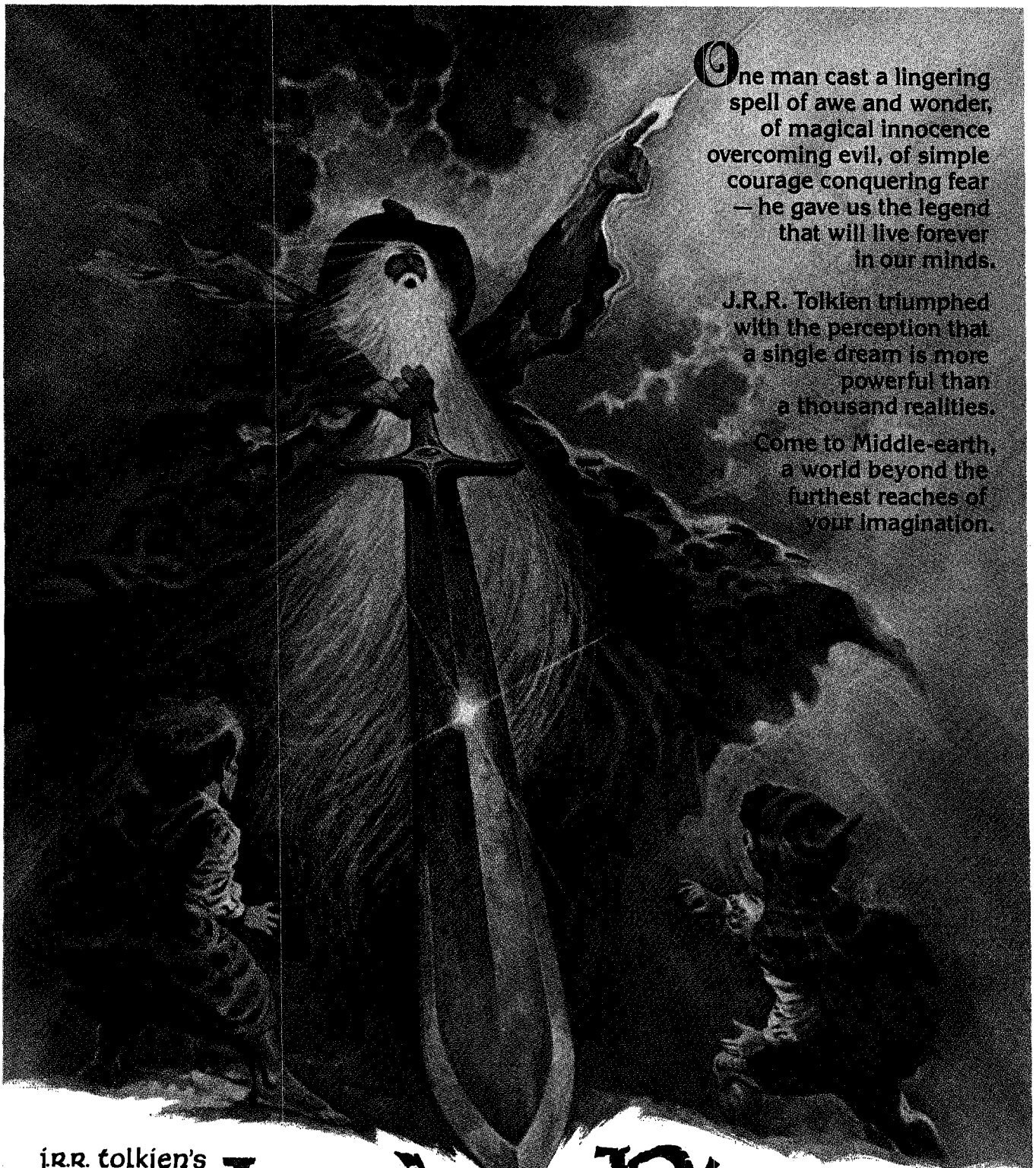
If the Impressionists could look official at times, the Salon artists could also step out of character when it suited them. Carolus-Duran, a national treasure in his day, is represented by a *Sleeping Man* which is surely a major work by a minor artist. Somewhat sug-

It was in fact a time of multiple and teeming artistic styles, and the encyclopedic character of this exhibition is able to bring this out. In the painting section alone, the conflicting presences of Ingres, Delacroix, Courbet, and Corot are enshrined in late career, along with their disciples, amid Impressionist beginnings and the vast and confusing context of academicians and *petits-maitres* of every stripe. It is in the latter category that there are still discoveries to be made. One is Antoine Chintreuil, a member of a penurious group of artists called the Water Drinkers, whom Murger wrote about in a novel of that title. His landscape *Expanse* actually hangs in the Louvre, which, however, acquired it only after the death of the unlucky artist. It is a panoramic view of a plain, with the foreground in shadow and the distance alternately lit and darkened by bands of sunlight and cloud shadow; its breathtaking scope is unlike anything in French landscape and suggests the Hudson River school. Another discovery is François Bonvin, a painter of somber "Dutch" interiors and still lifes who might as well have lived in the seventeenth century. Still another is Alphonse Legros, whom Whistler encouraged to settle in England, who is represented here by an austere and "Spanish" *Vocation of St. Francis*.

**The country that
produced the
Renaissance,
perfects the
cordial.**

Perfected in the tradition
of the Renaissance,
Amaretto dell'Orso is
made with the same
care and quality that
have made Stock
cordials great favorites
throughout the world
since 1884.





One man cast a lingering
spell of awe and wonder,
of magical innocence
overcoming evil, of simple
courage conquering fear
— he gave us the legend
that will live forever
in our minds.

J.R.R. Tolkien triumphed
with the perception that
a single dream is more
powerful than
a thousand realities.

Come to Middle-earth,
a world beyond the
furthest reaches of
your imagination.

j.r.r. tolkien's

"the Lord of the Rings"

A SAUL ZAENTZ PRODUCTION
A RALPH BAKSHI FILM

J.R.R. Tolkien's "THE LORD OF THE RINGS" Music by LEONARD ROSENMAN

Screenplay by CHRIS CONKLING and PETER S. BEAGLE • Based on the novels of J.R.R. TOLKIEN

Produced by SAUL ZAENTZ • Directed by RALPH BAKSHI



A FANTASY FILMS
PRESENTATION

Released thru
United Artists
A Transamerica Company

© 1978 The Saul Zaentz Production Company,
Berkeley, California, U.S.A. All rights reserved.

ORIGINAL MOTION PICTURE SOUNDTRACK
AVAILABLE ON FANTASY RECORDS AND TAPES

Starts Wednesday, Nov. 15 **THE ZIEGFELD** A WALTER
Ave of the Americas on 54th St. • 765-7600

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Restaurants / Seymour Britchky

THREE IN THE NABES

“... Poletti's menu eschews all but the best-selling dishes of New York's hundred most conventional Italian eating places ...”

It has been observed that even people who hang around the house all the time eat. This probably accounts for the restaurants in residential neighborhoods, far from the commercial hurly. This week, the merits and demerits of three such, all of recent vintage, but from disparate arrondissements.

New York is happy to support hundreds of Italian restaurants. An Italian restaurant has to be really awful, and for a long time, before the softhearted big city will let it die. Everybody knows that. And yet for decades the densely populated neighborhood of the West Eighties and Nineties has been without anything Italian, except for those pizza parlors with Formica-topped tables where everyone knows to cure the food with flakes of hot red pepper, from the screw-top dispensers on every table (and where family groups that are well known to the help are served, automatically upon being seated, six-packs of Rheingold).

Finally, with enviable pragmatism and with not a shred of pretense to originality, a new restaurant, **Poletti's**, has installed itself at the corner of Broadway and 84th, its undisguised intention to milk the marinara-deprived locals for the full dollar value of their pasta-starved, gluttonous longings. The menu eschews all but the best-selling dishes of New York's hundred most conventional Italian eating places, or so it seems. That, of course, is not in itself a shortcoming. As to other than the food, the clichés of the place reach well beyond the limited repertoire of Italian-restaurant trite. The appointments are inspired by airport VIP lounges and Third Avenue *fin de siècle* saloon fantasies, with a borrowing from Maxwell's Plum (back-lighted stained glass on the mirrored ceiling) and another from Pronto Ristorante (through plate glass you may observe pasta being fabricated in a tiled cubicle at the back of the store). The place is brick and candlelight, big bold art and dark wood, partitions of etched glass between the dining room and the cozy little bar. The waiters are in black and white, the younger customers in

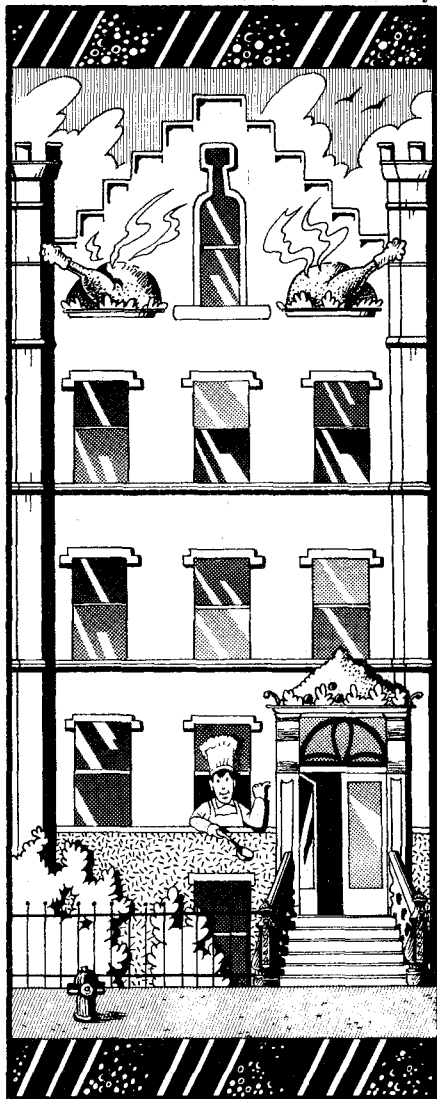
every color of denim, the older ones in the uniforms of the Upper West Side's middle middle class—schoolteachers' sweaters and skirts, writers' Harris tweeds, corporate middle managers' subordinate grays. The only unpredictable note is struck by the tabletops, which are of heavy-grained wood stained to mahogany and near black. They are bound in a thick film of clear plastic that is so smooth that on a table near the front, where the floor is not level—the tabletop, therefore, not level either—a full bottle of Chianti (Riserva Ducale) meanders from the northern border of the table almost all the way

to the southern, under its own apparent power, before it is intercepted in its journey to suicide.

But the food is not bad: steamed mussels in your basic marinara sauce—tomatoes, garlic, parsley; baked clams that are hot and fresh, stuffed with oiled and garlicked bread crumbs; hot antipasto which involves more of that stuffing, packed into sautéed mushrooms and sautéed peppers, and baked shrimp which, like all the shrimp here, taste of undiluted pollution. Listed as “insalate,” but fine as a first course for two, is the Caesar salad, a big bowl of crisp romaine lettuce, crunchy croutons, and strong grated cheese, all in a tart dressing. The menu informs you in Italian that the fresh string beans are dressed in oil and lemon. Translated into reality, they arrive in a red-vinegar vinaigrette—the beans are swell, cool and crisp, but the slivers of onion that adorn them were sliced earlier and have lost their bite.

You order tagliatelle al frutta di mare and, though the menu does not so specify, you get noodles that are green, and though the menu announces mussels, shrimp, and scallops as the seafood in the sauce, the seafood you get is mostly tasteless squid. This is a harshly briny dish, and the noodles, though green as emeralds, lack any flavor of spinach. But most of the pasta dishes are fine, the spaghetti or fettuccine or whatever not overcooked, the cream sauces creamy, the red sauces bright. Little pasta dumplings called capeletti, stuffed with ricotta and bits of ham and spinach, have a satisfying quality of rich cheese, enriched. They come in a creamy sauce or a meaty one.

“Our veal is ‘Plume de Veau,’” the menu boasts, and sure enough it is as pale as butter and almost as tender. If this place learned to brown it a bit in the sautéing, this very decent veal piccata, with its polished, lemony sauce, would have even more life. The same good veal is utterly obscured in the saltimbocca alla romana, by strong ham and fresh spinach—good food, of good ingredients, but an unbalanced dish. You can have strongly flavored chicken scarpariella—chunks of sautéed bird in




NORMAN J. LAWRENCE, Ltd.
(Lawrence of London)

THE
ULTIMATE
SILK
RAINCOAT
IS FUR
LINED—
OUR
FUR OR
YOURS.



417 Fifth Ave. (At 38th)
212-889-3119


**Dial Our Two
Great Services:**

★ **Dial-a-Dinner**
**Lobster, Steak,
Chicken, Fish, Etc.**

Working late? Don't want to cook? Get piping hot meals—lunch or dinner—to home or office. Enjoy O. Henry's famous food.

★ **Free Limousine
Service**

Want a touch of elegance? Ask for **Free** Limousine Pick-up. (With your reservation). In Manhattan only, Wall St. to 86th St., River to River. Fine food and service.

*All major credit cards.

O. HENRY'S
 Famous Steak and Seafood House
 West 4th St. & 6th Ave., N.Y.C.
242-2002

Life is beautiful at


Ruggero's

In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking


Oliver's
 is conducive

Conducive for lunch, cocktails and dinner.
141 E. 57th St., N.Y.C. 753-9180
Open 7 days. Sunday Brunch.



“...At the Black Sheep you ask questions in English but are spoken to in Menu...”

a salty sauce thick with minced garlic. And you can get an assertive steak pizzaiola—a big charred sirloin, fibrous and tender, in a sauce of tomatoes and peppers that is thick and glistening.

Pass up the cheesecake, which is a thick and gooey excess. Sometimes (sometimes not) the strawberries are ripe and sweet, and with them you get thick whipped cream. And sometimes there is peach melba made with a very fruity raspberry sauce, or an almost black chocolate cake moistened with Grand Marnier—two innocent sweets.

If two share one of the ample first courses, dinners for two, with a bottle of wine, will be \$40, with tax and tip.

Poletti's, 2315 Broadway, at 84th Street; 580-1200. Lunch weekdays 11:30 a.m. to 3 p.m., dinner every day 5:30 to 11:30 p.m. American Express (AE), Diners Club (DC), Master Charge (MC), Visa (V).

There were good reports about the **Black Sheep** when it opened on West 11th Street six months ago—mostly to the effect that the food was delicious. And everyone seemed to like the establishment's dinner system—crudités, soup, and pâté for everyone; a choice among several main courses (which choice determined the price of your dinner); then a green salad; and then dessert, selected from among four or five. You brought your own wine. The place was promptly successful.

Except for an occasional atrocity, the food is still okay, sometimes swell. The room is horrid or hilarious, depending on your humor. And the house now sells wine, including some called “rare and unusual.” Stored at around 80 degrees, they are getting *really* unusual.

The little restaurant is very dark, and unless you get a table that catches some of the recessed lighting (intended for the huge, hideous paintings), you may not notice the aged stains on the dark green table linen. You can barely see the bare brick, hanging and standing plants, retired kitchen implements on the walls, dinky chairs. But you cannot miss the ancient enamel stove on which the displayed desserts are illuminated by two long tapers, as if the spot were an altar. You ask questions in English, but you are spoken to in Menu. You are informed, for example, that one of the specials of the evening is a “brace” of quails.

The crudités consist of crisp vegetables and a sharply garlicked aioli one night, another night the same items in a condition that suggests they were

stored in a Turkish bath. The cream-of-leek-and-watercress soup is solid food, thick soup with the taste of good grain, but the greens of the title, except for a garnish of the cress, lose their flavor in the making. The pâté is loaded with spices and herbs, past amusement.

A huge and juicy braised pork chop, in a smooth sauce that is a little tart (of lemon) and a little sweet (of the pork itself), is among the best of the mostly good main courses. An extravagantly peppered steak au poivre is fine despite its almost violent flavoring—it is moistened by a cream-and-brandy sauce that is studded with *whole* peppercorns. Among the identifiable elements of the quail dish are chestnuts, shallots, wine, bacon, pomegranate seeds, pears—you sort of stir it all about and then pick up a bird with your fingers. There is good striped bass, fresh and flaky, coated with a sharp paste of Pommery mustard and herbs.

After the complicated food, you might appreciate a simple salad. Instead you get a complex one—greens, with pimienta and a black olive, in a dressing that may have as many ingredients as a brace of quails.

The chocolate cake is kept in the ice-box, so it is clammy. But the fruit tarts are well made, with lots of fruit on the simple pastry. And the carrot cake is sweet and moist, served with a dollop of real whipped cream.

Aperitifs, beer, and wine are the only alcohol served. Dinners for two, with a bottle of unusual wine, are around \$40, with tax and tip.

The Black Sheep, 342 West 11th Street, 741-9772. Open every day 6:30 p.m. to midnight. AE, MC, V.

Le Refuge, on East 83rd Street, is a tiny place that accommodates no more than a couple dozen people. It is not only small but small-scaled; the straight-backed chairs, for example, are minuscule, their front legs (which protrude slightly above the cushioned seats) poking into all but the narrowest thighs. But when the dishes start to arrive, it is easy to settle in and adjust yourself to the nursery dimensions—even to overlook absurdities—for the food is good, some of it first-rate.

The appetizers include plump snails in a little crockery pot—they are mingled with fresh mushrooms and a buttery sauce flavored with wine and herbs and a bit of garlic; chicken livers and blueberries, which sounds cutesy but is not, the hot, sweet fruit a lovely

sauce for the rich meat; a perfectly poached artichoke that is drenched in, rather than moistened with, butter.

The proprietor of this place served a term at La Petite Ferme, and he simulates that restaurant's lobster and bass—both are impeccably fresh, poached just to the point of doneness, and served in a buttery white sauce that adds a velvety richness to the sweet seafood. Amazingly, the chicken à l'orange is made from a decent bird, the distinctive flavor of chicken fat adding character to the gentle meat, and the orange sauce is understated, so that it works well with the bird. Green peppercorns are used in the steak au poivre, so that the strident pepper sauce is flavored, rather than merely strong; the sirloin itself is huge, accurately grilled, and of good beef, with sufficient flavor to stand up to the powerful pepper. Avoid the kidneys, for they are incompletely rinsed of their acids, and as gamy as an old goat.

The salad is of crisp greens, mushrooms that are fresh and woodsy, and bits of strong raw onion, with a simple dressing. You are permitted to inspect the cheese before ordering, which is good, for of the four that are on hand a couple will usually be tired, and visibly so. The raspberry tart is made with fine berries and garnished with rich whipped cream. Cherries and ground nuts add juiciness and texture to the pale and airy chocolate mousse.

But this is unfortunately a foolishly appointed place: It aims for the bucolic and only achieves the charm of a hole in an urban wall. The potbelly stove, the brick and trowel-marked plaster, the dishcloth napkins and hefty pottery are undone by too many false notes: Bare rough-hewn tables are not rustic if they are sealed with glistening plastic; a balcony (where, in a studio apartment, the loft bed would be) is not decorative if the rake, empty wine bottles, barrel, and whatever could just as easily be taken for a pile of junk; the five-pound blackboard menu you are expected to hold in your hands (many times there is nowhere to set it down) is so lightly chalked that in this dim light it is almost unreadable; the noises of a working kitchen do not suggest the sounds of the farm.

The house aims for fixed seatings, but if you insist on eating when you wish, it relents. Complete dinners for two, with a bottle of good but expensive wine (from a five-pound wine list), are around \$55, with tax and tip. A guitarist or harpist plinks harmlessly during dinner.

Le Refuge, 309 East 83rd Street, 861-4505. Open every day 6 to 10:30 p.m. No credit cards.

Get a portrait with someone you like by

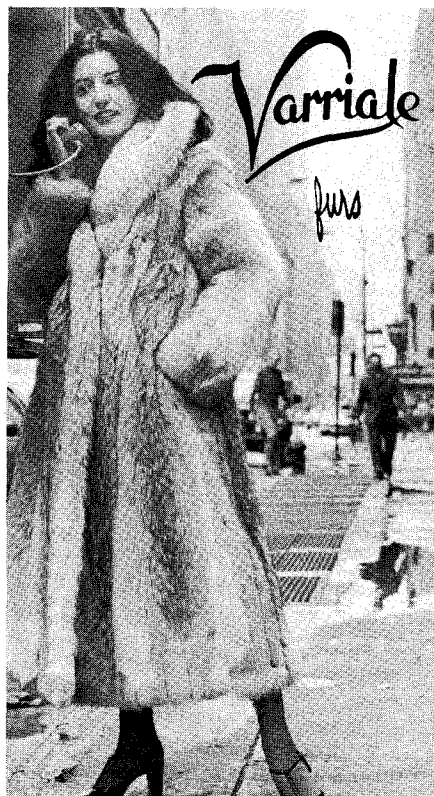


Quincy
Howe, jr.

*Classic Portrait
Photography
in Black & White*

By Appointment: Plaza 2-0846

150 East 58 St., New York 10022



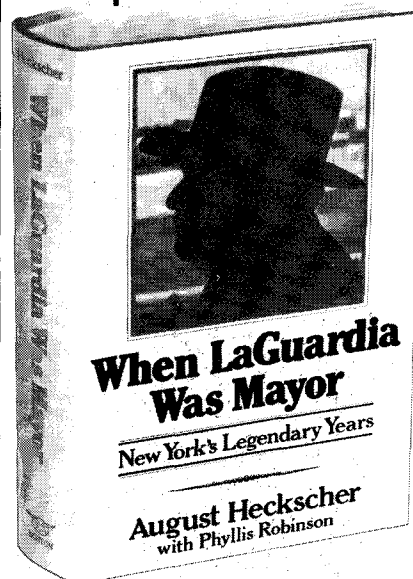
The Luxury of Coyote...

ONE OF THE LARGEST HOUSES OF ITALIAN DESIGN

Major Credit Cards Accepted

363 Seventh Avenue, New York, N.Y.
Entire 20th Floor (212) 564-0284

Everyone knows the
legend—this book
captures the man



"A great mayor, a great politician and a great eccentric—and August Heckscher evokes him in all frustration and glory in this superb portrait."

—ARTHUR SCHLESINGER, JR.

Illustrated with photographs
\$15.00 at all bookstores



Norton

Books/Quentin Crisp

NAKED IS THE BEST DISGUISE

"...*In Fashion* is a sly comment on the fact that you can't cover your body without revealing at least a fragment of your soul..."



Ascot opening day: At Royal Ascot, 1937, three fashionable guests and two gypsies — the latter in what would become the style of the late sixties.

Avedon: Photographs 1947–1977. Farrar, Straus and Giroux, \$50.

In Fashion, by Prudence Glynn with Madeleine Ginsburg. Oxford University Press, \$19.95.

Seeing Through Clothes, by Anne Hollander. Viking Press, \$25.

Fashion is not style. Nay, we can say more: Fashion is instead of style. Style is an idiom springing spontaneously from the personality but deliberately maintained. If you have no personality, you may be able to save your face and, possibly, your entire anatomy by following the current fashion, but all we shall know about you, when we see you coming down the street, is that you had enough money to buy a glossy magazine and were sufficiently cunning to work out the cut of the garments shown therein.

Nevertheless, partly because of the huge sums of money that grow wild in the world of fashion, many people who are brazenly in the personality racket have taken up residence there. Naturally the majority of these are women. Some started out purely as professional models but have learned to transcend the clothes they were obliged to display;

Quentin Crisp, the author of *The Naked Civil Servant*, will be appearing on *Broadway* in a one-man show of the same title. **John Leonard** reviews books for the *New York Times*.

others are actresses, to whom appearing in *Vogue* is a form of free advertising; a few are women who, by means of birth or wealth or absolutely nothing at all, have managed to climb up a silken rope ladder into the rarefied "profession of being." All three types are represented in Mr. Avedon's book.

There are also women who would rather die than look comfortable in public. The task of appealing to these unaccountable ladies falls to the photographer, who, like the Impressionists, aims at catching the electrifying contact between place, time (which often means lighting), and idiosyncratic gesture. Undoubtedly the master of frozen transience, of the immortal accident, is Mr. Avedon. The volume which bears witness to his genius shows his almost illegible but, in certain circles, instantly recognizable signature scrawled across the shoulder of Marella Agnelli. Immediately behind this impressive façade lurks a piece of writing by Harold Brodkey which is so pretentious that it is hardly more than a storm of abstract nouns. It is supposed to be a foreword to 162 pictures, some of them sixteen inches high and more than a foot wide. Some books are difficult to put down; this one is almost impossible to pick up. It weighs a ton, costs the earth, and is laid out so as to make identifying the photographs hardly worth the trouble. Some of the pictures

are treated so clumsily that they plunge into the cleavage of a spread and emerge on the opposite page with all comprehensibility lost. In spite of this, Mr. Avedon's work was apparently thought to be too sacred for a few explanatory words to be printed in the corner of each page. Instead, if the reader wishes to know who is wearing what, and where, he must turn to the back of the book, search for a postage-stamp replica of the picture in question, and then look below for the appropriately numbered caption. These monstrous flaws in production are greatly to be regretted because here and there the book is shot through with shafts of enchanting poetic wit.

In Fashion recommends itself almost without effort. It is a book for ordinary mortals. This does not mean that it is boring. The author sees clothes as a way in which we meet or evade challenges, but she writes totally without psychological pomposity. The text is often humorous and the illustrations are on occasion hilarious. There are a few stylized fashion plates, but most of the pictures, which range in subject matter from royalty to ruffians, are photographs of men and women playing games, attending functions, or just plain standing around.

While seeing clothes as the result of moral attitudes, Miss Glynn is also aware that fashion is in the hidden but nonetheless merciless grip of technology. When I was young, ladies' dresses were in "art" shades (dim, to you). These tertiary colors were said to be more refined. As soon as someone discovered bright dyes which did not run when washed, vulgarity became acceptable. The miniskirt, which moralists enjoy describing as a symbol of the outspoken society, was in fact made workable because some ingenious scientist had invented a fiber strong enough and of sufficient elasticity to be woven into panty hose.

If you are even remotely interested in appearances, you will find *In Fashion* absorbing. It is a sly comment on the fact that you can't cover your body without revealing at least a fragment of your soul.



Give
NEW YORK
 All Year Round

Nobody knows New York like
 NEW YORK Magazine.

Whether it's politics, or puzzles...
 gastronomy or galleries, NEW YORK
 is the common denominator for
 everyone who loves what the Big
 Apple has to offer.

The cost? Just \$18 for the first gift,
 \$15 for each additional gift of a
 full year (51 issues, including the

big year-end double issue).

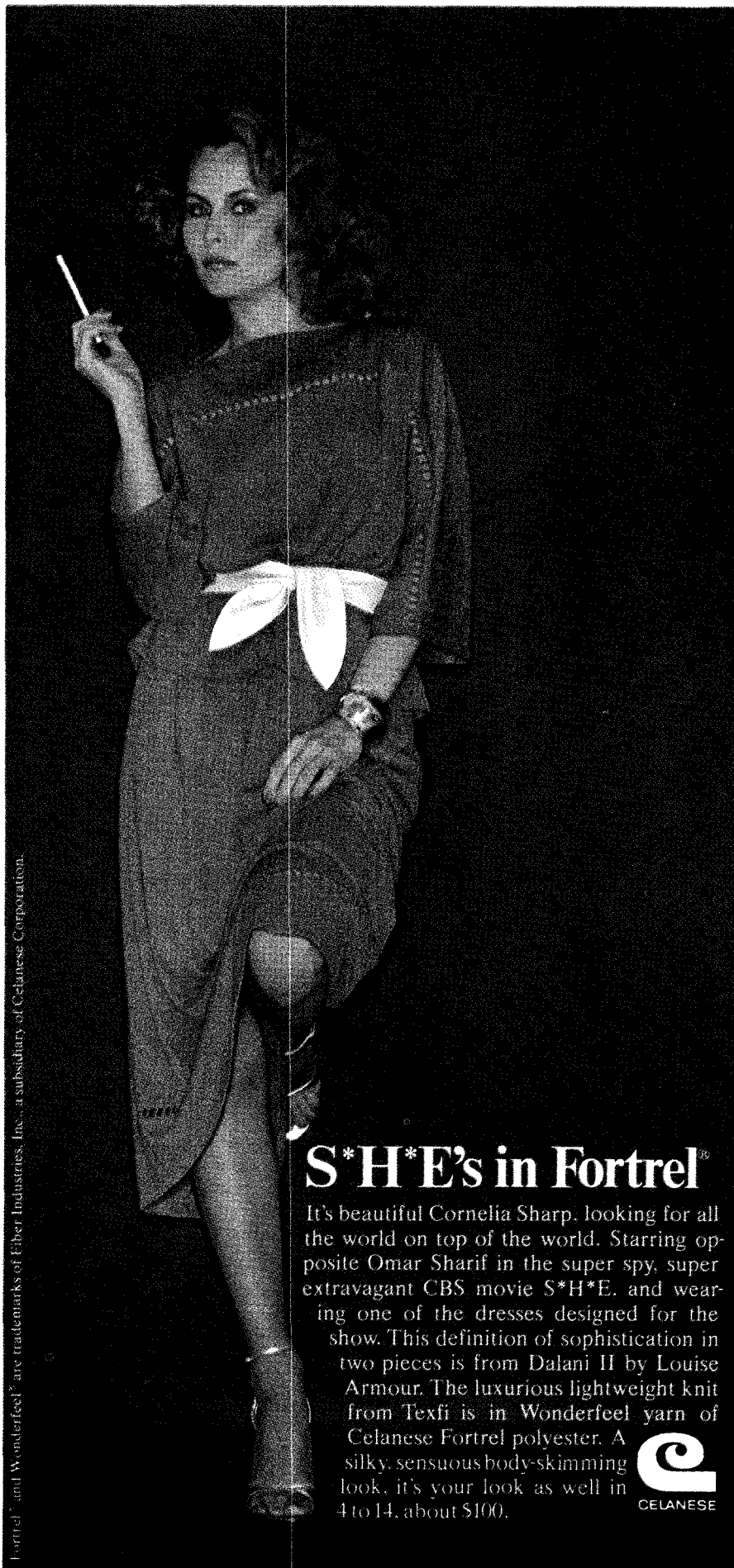
And to return the favor for giving
 your friends NEW YORK, we'll
 send you (upon receipt of your
 payment) a copy of the *City Survival
 Manual*, a unique guide to hotels,
 delis, emergency rooms, beaches,
 24-hour gas stations, and more.

So wrap up your Christmas shop-
 ping for those special New Yorkers on

your list. Mail the postpaid Christmas
 order card today: If the card is missing,
 mail your order to:
 NEW YORK,
 P.O. Box 2971,
 Boulder,
 Colorado
 80322. Or call our
 toll-free number
 800-247-2160.



New York Magazine



S*H*E's in Fortrel[®]

It's beautiful Cornelia Sharp, looking for all the world on top of the world. Starring opposite Omar Sharif in the super spy, super extravagant CBS movie S*H*E, and wearing one of the dresses designed for the show. This definition of sophistication in two pieces is from Dalani II by Louise Armour. The luxurious lightweight knit from Texfi is in Wonderfeel yarn of Celanese Fortrel polyester. A silky, sensuous body-skimming look, it's your look as well in 4 to 14, about \$100.



Available at fine stores everywhere. For the store nearest you, call or write Dalani, 498 Seventh Avenue, New York, New York 10018. (212) 563-2300.

Anne Hollander's book is bigger (more than 450 pages) and deeper. Do not be put off by the title, which must surely have been suggested to the author by a jokey pornographic moviemaker. The contents are, among other things, a serious study of the relationship between clothes in life and the use of nude, draped, and fully dressed figures in art. It is reading matter for people interested in ideas rather than for women who want to be told what to wear. On every page there are profound statements about the difference between our actual experience and what we learn from it. The movie close-up has taught us to see people in great detail. We no longer accept clothes as symbols of wealth, profession, or sex, but we still cling to certain errors. In the context of clothing, freedom of movement is a mental rather than a physical state. We say we wear jeans for comfort, but how can anyone say a garment is comfortable when it is so tight that the wearer has to lie down before she can do up the zip?

Miss Hollander also points out that the Mary Quantum Theory has not worked. Abandoning the wish to dress suitably for a given occasion, we are now confronted by the problem of what fashion to be in.

I was about to describe the words in which these themes are clothed, but the use of that word instantly involves us in another of the author's notions. Does "clothed" mean veiled or revealed?

I hope you will not conclude from all this that the style of *Seeing Through Clothes* is a stream of aphorisms and paradoxes. It is a condensed expression of penetrating thought about living in a clothed world.

This book is worth reading—and slowly.

Falling Angel, by William Hjortsberg. Harcourt Brace Jovanovich, \$8.95.

For most of *Falling Angel* it's clear what William Hjortsberg is trying to do, it's clear that he is doing it very well, and it is not quite so clear whether he should have bothered. The last thirteen pages, then, come as a rude shock. We have to go back over the book to see if Mr. Hjortsberg played fair. He has, sort of.

In his previous novels—*Alp*, *Gray Matters*, *Symbiography*, and *Toro! Toro! Toro!*—Mr. Hjortsberg has proved himself to be an amiable black humorist equally at home, or camping out, in the netherworlds of popular culture and the neurosciences. He hasn't scoured; his way with the sinister has been almost blithe, as though he were

the Noel Coward of the Theater of Cruelty. Thus it doesn't come as much of a surprise that he should graft the genre of the American detective novel onto a corpus of voodoo and exorcism: more playfulness.

Falling Angel begins in New York during the Eisenhower doldrums, on the day Hawaii is voted into the Union: "It was Friday the thirteenth and yesterday's snowstorm lingered in the streets like a leftover curse." Two pages later, our detective, Harry Angel, goes to lunch at the Top of the Six's, where "the maître d' gave me the once-over like a government meat inspector grading a side of beef" and where he is briefed by a certain Louis Cyphre, whose pampered hands it is easy to imagine "gripping a whip. Nero must have had such hands. And Jack the Ripper. It was the hand of emperors and assassins. Languid, yet lethal, the cruel, tapered fingers perfect instruments of evil."

This is warmed-over Marlowe of the sort I accept these days only from a Ross MacDonald nodding off. Mr. Hjortsberg, of course, knows it. He bores from within. Angel is sent off in intermittent pursuit of a missing person, a once popular singer called Johnny Favorite, which pursuit takes him to Harlem and Coney Island and Poughkeepsie and the top of the Chrysler Building. As usual, the client is lying to him. As usual, the bodies pile up, including a dead black piano player and a murdered chicken. As is not so usual, we are bellybutton-deep in witchcraft, Canopic urns, Black Masses, ceremonial infanticide, the eating of a heart, Obeah, various loas (of wind and sex), and an abominable kiss.

I find voodoo about as compelling as astrology, Scientology, est, and Pringle's. But the seedy New York stuff is fine. The period furniture works. The plot begins to look as complicated as a diagram of a synthetic carbon derivative. And Angel's dream—ordinarily, dreams should be banned from modern fiction; Freud has a lot to answer for—are properly ambiguous, insinuating, Caligarish. Having made such a mess of the world, how is Angel going to clean it up?

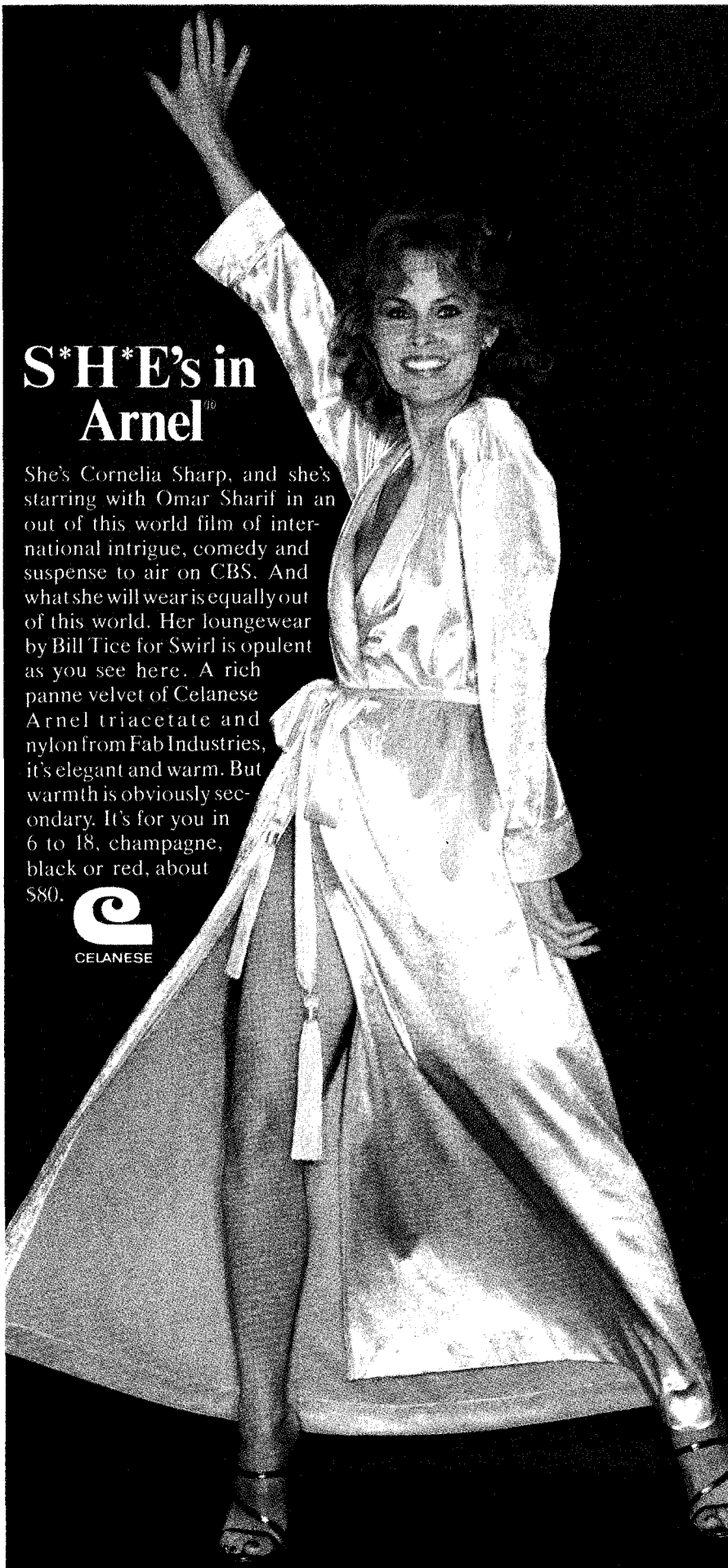
He doesn't. The surprise ending of *Falling Angel* turns the detective story on its shaggy head. Many psychic coins and preconceptions fall out of its pockets. By manipulating popular forms of entertainment, Mr. Hjortsberg lulls us, and then *smack*: We are staring at Faust gone wrong, or Kafka on a very bad day. *Falling Angel* is very clever. Being very clever is not enough for a first-rate novel, but more than enough for a rainy afternoon. —John Leonard

S*H*E's in Arnel[®]

She's Cornelia Sharp, and she's starring with Omar Sharif in an out of this world film of international intrigue, comedy and suspense to air on CBS. And what she will wear is equally out of this world. Her loungewear by Bill Tice for Swirl is opulent as you see here. A rich panne velvet of Celanese Arnel triacetate and nylon from Fab Industries, it's elegant and warm. But warmth is obviously secondary. It's for you in 6 to 18, champagne, black or red, about \$80.



CELANESE



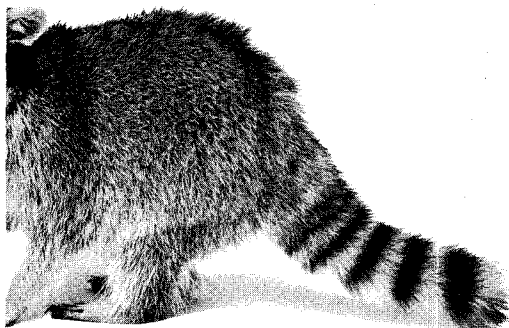
Available at Bloomingdale's, New York and all Fashion branches.

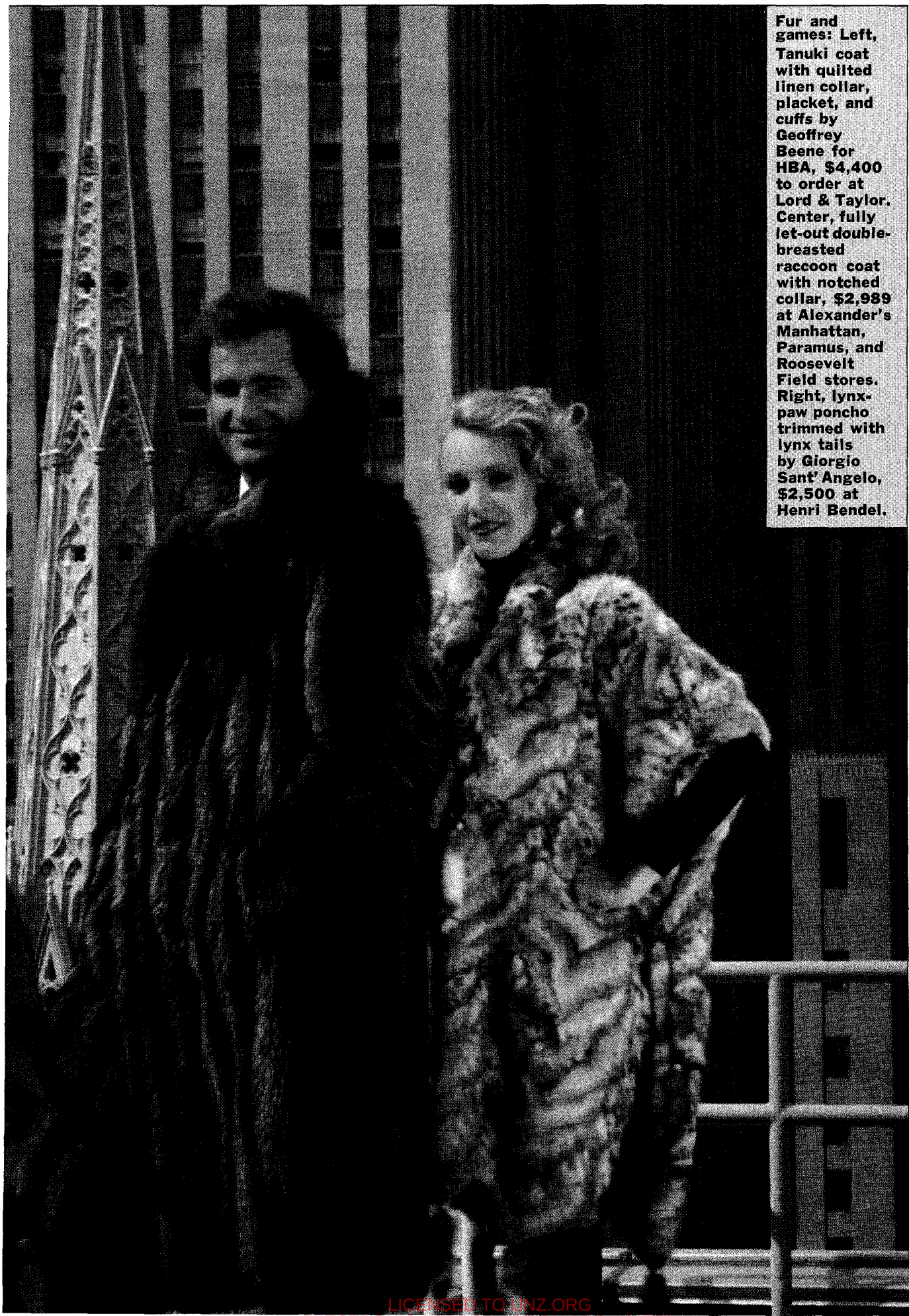
Fashion/ Kathy Larkin **Fur-Weather Forecast**

Ever since the early seventies, when uptown Seventh Avenue couturiers began designing for the city's fur-manufacturing firms, offbeat fur clothes have multiplied like rabbits. This season's fashion furs—engineered by Giorgio Sant'Angelo, Ralph Lauren, Halston, Stephen Burrows, et al.—are the most imaginative yet.

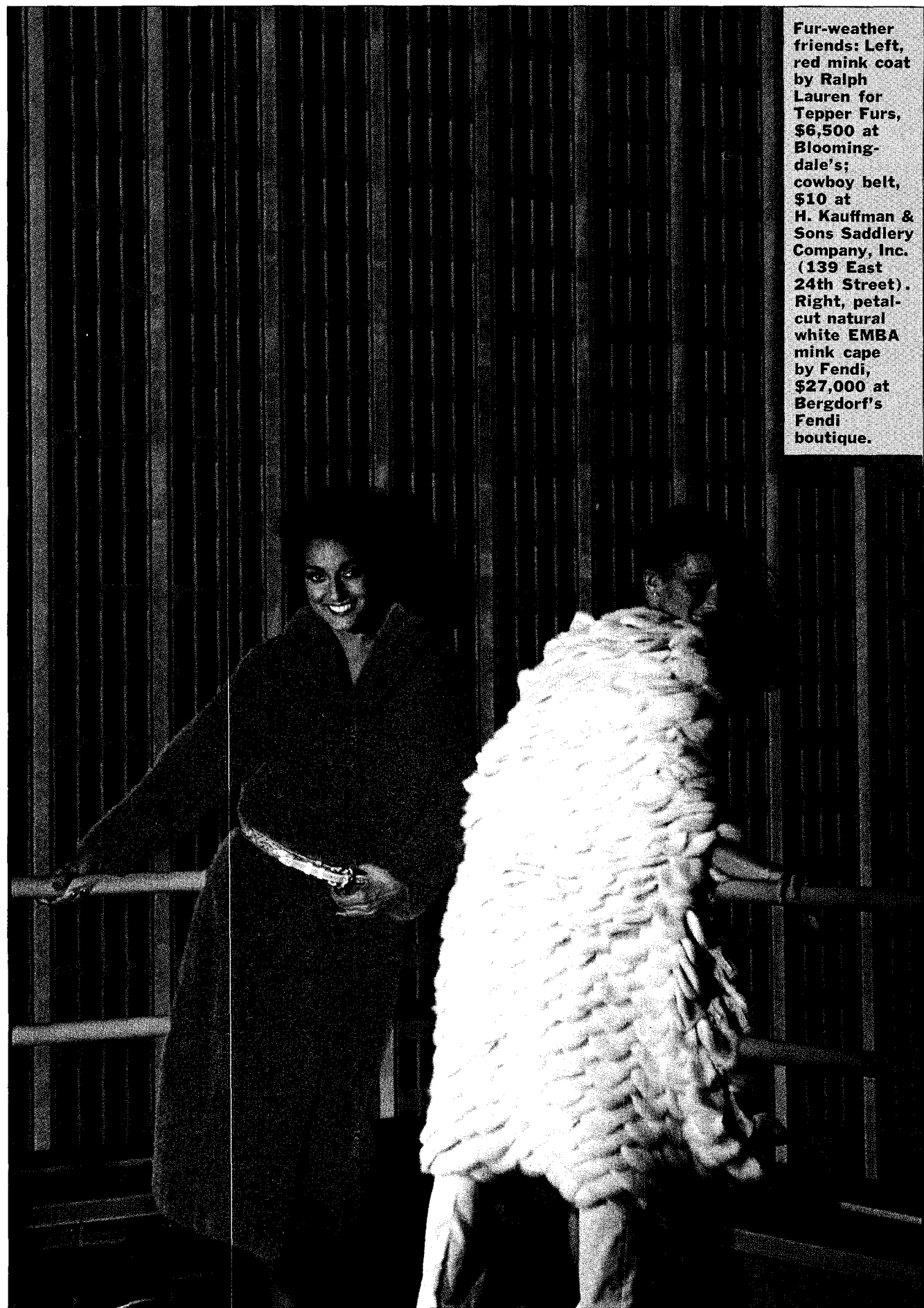
Designers are creating casual furs that look like fabric, knitting mink and raccoon into jackets, pullovers, Windbreakers—everything but the good old Republican cloth coat. Furriers are turning out lightweight reversible coats and double furs (mink lined with beaver). And there is an alliance of fur and fabric.

"I hate furs to be a status symbol," says Oscar de la Renta. "It was better in cave days, when men and women bundled inside animal pelts against the cold. That was practical. My furs must have the same warmth and a casual, sporty look, even if it means





Fur and games: Left, Tanuki coat with quilted linen collar, placket, and cuffs by Geoffrey Beene for HBA, \$4,400 to order at Lord & Taylor. Center, fully let-out double-breasted raccoon coat with notched collar, \$2,989 at Alexander's Manhattan, Paramus, and Roosevelt Field stores. Right, lynx-paw poncho trimmed with lynx tails by Giorgio Sant'Angelo, \$2,500 at Henri Bendel.



Fur-weather friends: Left, red mink coat by Ralph Lauren for Tepper Furs, \$6,500 at Bloomingdale's; cowboy belt, \$10 at H. Kauffman & Sons Saddlery Company, Inc. (139 East 24th Street). Right, petal-cut natural white EMBA mink cape by Fendi, \$27,000 at Bergdorf's Fendi boutique.

knitting mink or sable into a deceptive sweater. Now *that's* what I love in fur."

Among fashionable fur-bearing creatures, the wild look is this season's most important new style. More than half the furs used in this country are ranch-raised—mink, fox, broadtail, chinchilla, Persian lamb, and rabbit—but a host of exotic animals are providing a softer, shaggier alternative to them, and making modish women (and men) yearn for that touch of Tanuki (Japanese raccoon).

Geoffrey Beene, who puts quilted linen collars on mole or raccoon and rope belts on other furs—"because that adds other natural elements to an undiluted animal kingdom"—prefers long-haired wild furs. "Russian raccoon is my major fur," he says. "It is wearable day or night. But coyote and South American Zorina [skunk] would be great choices too."

Other designers carry the untamed look to even greater lengths, using unlined, jagged pelts. They are draping shoulders with fur throws, some decorated with dangling rows of tails, and circling throats with fur pieces whose tails are fretfully bitten by the animal's glass-eyed head. Jackets, vests, and ponchos show the savage look, one that appeals to younger customers, who have the daring—and the slender figure—to carry off masses of fur.

Savage chic has even invaded Ben Kahn, that sacrosanct lair of the country's most expensive fur coat (a \$150,000 floor-length Russian lynx). That, as well as Halston fur designs—including Liza Minnelli's fox flings, Elizabeth Taylor's white mink cape, Happy Rockefeller's Creole mink coat, and Barbara Sinatra's sable coat—are products of Ben Kahn I. Now there is Ben Kahn II, run by Edward Graf, 25, son of Ben Kahn president Ernest Graf, where this year young designer Rosette Arons is turning out, at \$250 to \$3,000, reversible lamb coats, crocheted furs, and crazy vests with gripping fox heads and dangling paws and tails. Says Ms. Arons, "No one I knew owned a fur coat because nobody wanted to wear a dark-brown mink with a collar and two sleeves that felt like Grandmother once you put it on. But I felt there was an intelligent audience out there who



Take home a signed Dutch masterpiece.

When you want the best Gouda or Edam just look for the "Holland Imported Cheese" label. It's one masterpiece you can afford.

Balmoral Beach Hotel, Nassau

For sophisticated singles. And doubles. The Balmoral Beach Hotel in Nassau, with tennis, gourmet dining and a private island where string bikinis seem a bit formal.

For reservations, call toll-free 1-800-621-8336 (Illinois, 1-800-972-8089). Represented by LRI.

CP Hotels
30 fine hotels in 6 countries around the world

BRITCHES OF GEORGETOWNE
Since 1907

LIFETIME LIGHTER

An exact replica of a 1920 design, Britches Smokestone Lighter is elegant enough for formal occasions, but lights under rigorous camping conditions too. Guaranteed for life. Available in brass \$8; Sterling \$50; Sterling with gold band \$80. Optional monogramming @ \$1 per letter.

Initials _____ Circle last initial. Please send _____ Brass lighters; _____ Sterling lighters; _____ Sterling/gold lighters. \$1.35 postage for each.

☐ Check enclosed ☐ VISA ☐ Master Charge
☐ American Express

Account # _____ Exp. Date _____
☐ PLEASE SEND FREE CATALOG

Name _____
Address _____
City _____ State _____ Zip _____

Britches of Georgetowne 1247 Wisconsin Ave., N.W. b
Washington, D.C. 20007 (703) 548-0200

What do you do when you're wandering along the Piazza del Popolo and you see this great looking woman you think you know from someplace?

You say, "Don't I know you from someplace?"

I did. She turned out to be a great cinema actress I'd admired for years. And very friendly.



"Sambuca Romana?" she asked.

I smiled. (What was she saying?)

The waiter brought this spectacular liqueur. A very promising beginning.

Not a bad middle either, until her husband appeared two Sambuca Romanas later. In textiles, very rich.

Look at it this way.

Lose a woman, gain a great liqueur.

Sambuca Romana. It's spoken in the best places in Rome.



Biscottini. One of the 58 new ideas in our free Sambuca Romana Recipe Book. Write Palmer & Lord, Ltd. Syosset, N.Y. 11791. 84 Proof.



Sambuca Romana
The Sambuca of Rome

“...The savage look has arrived—jagged pelts, dangling tails, gnashing teeth...”

wanted amusing, not pretentious, fur.”

Besides the revolution in the way fur is used, there has been a minor revolution in silhouette. Like the rest of this fall's fashions, furs are broad at the shoulder, snug at the beam end. Rosalind Russell and other 1940s movie stars strode through countless reels in just those squared-off fur coats, and now it's rerun time—with designers like Yves Saint Laurent, Givenchy, Kasper, Karl Lagerfeld, and Donna Karan and Louis Dell' Olio of Anne Klein stuffing fur shoulders with pads. Other, more conservative creators are emphasizing shoulder width with everything from epaulets to outsize sleeves.

“The 1978 silhouette is like a triangle turned upside down,” says Louis Wheeler, president of Maximilian Fur, 57th Street fur-hunting ground for Jackie Onassis, Beverly Sills, and Shirley MacLaine. “Before, the shape broadened from a narrow top to a flared hem. The woman's fashion shape has simply been upended.”

Is that change acceptable? “Usually,” Wheeler says drily, “the average American woman can't wait to try any change. No smart fur buyer, of course, will want a coat with shoulders so heavy she could compete with Rosey Grier in his Giant days, but once she's seen a flat-furred broadtail jacket with extended shoulders and a neat waist, will she buy an old sloping-shouldered loose jacket? I don't think so.”

Not everyone agrees. Giorgio Sant' Angelo, whose Michael Forrest furs include blanketlike *ruanas* (ponchos) for women and “tough-looking” coyote coats for men, says, “I can't see people staggering under padded fur coats worn over padded fabric jackets and padded shirts. All that stiffening . . . it's against the modern idea of light, soft clothing. I prefer to extend shoulders softly, without stiff pads, by using optical illusion, fashion details.”

Last year, retail sales of furs in the United States totaled \$612.5 million. Fur dealers anticipate soaring 1978 sales, more and more of them in men's furs. Leonard Hankin, executive vice-presi-

dent of Bergdorf Goodman, expects a “30 percent jump in the sale of men's fur coats this year over last.” In addition to furs from Geoffrey Beene, Giorgio Armani (exclusive with Bergdorf's and Neiman Marcus), Jeffrey Banks, and other designer lines, Hankin is stocking his store with a new \$750-and-up collection of golf jackets, baseball jackets, and toggle-closed car coats teaming fur with corduroy, gabardine, and canvas. Designed by Conrad Bell and made up in Copenhagen, the furs could be worn by both sexes but are meant for men, and Hankin likes it that way. “There are enough women's furs in the market.” He should know. Bergdorf's has some of the wildest women's furs in town, ranging from petaled mink to savage furs, designed by Italy's Fendi sisters.

At Alexander's, almost 20 percent of the fur-vault area has been set aside for men's lamb, rabbit, mink, sable, and raccoon coats. “We sold 173 coats last year,” says merchandise manager Fred Schwartz, “without advertising or even word of mouth, to men who just wandered into our women's fur departments and asked if we had any men's styles. Now we're betting men's furs will be 30 to 40 percent of Alexander's total fur business within five years.”

At Wagner Fur, home of the Oscar de la Renta line and the upcoming (March) Zandra Rhodes fur debut, president Kenneth Wagner claims that the past three years have seen men wearing opossum, Tanuki, coyote, mink, even golden sable. “A lot of macho guys have been buying furs, wearing them to ball games, whatever. It's been a gradual change. Now men are beginning to look like the peacocks we are.”

And Rosette Arons is thinking of designing a line of furs for men. “Rather than come on too flamboyant,” she says, “I'll try to translate Brooks Brothers into coyote, sheared nutria, leather, and suede. Men adapt better to fur that way.”

“Sable,” Maximilian's president, Louis Wheeler, once quipped, “is the fur all other furs are trying to be.” If it is, mink comes closest to the luxury of sable, and at one tenth the price. It is beautiful, durable, wearable around the clock, easy to remodel—probably the best long-term fur investment. A good sable coat can sell for \$35,000 to \$50,000. But then, as Ernest Graf points out, “in 1977, there were 15 million mink bred in the world, and only 50,000 sables.” That was one reason he paid \$620 a skin for each of the 60 Russian



EFFIE JANSEN
5 to 10 p.m.

nightbirds



JENNIFER SCOTT
10 p.m. to 1 a.m.

Two great pianists.

For your cocktail, dinner and after-theater pleasure. Where the ambience is relaxed and comfortable, the drinks generous and the dining memorable. Home of the “New York Heavyweight”—a 20 oz. porterhouse steak extravaganza for only \$14.50. Monday thru Friday.

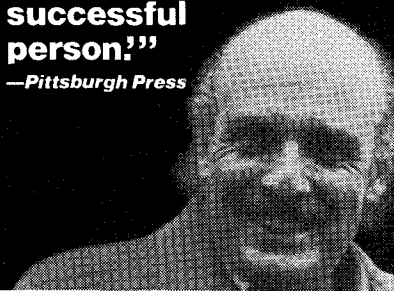
FALSTAFF ROOM



The New York Sheraton
SHERATON HOTELS & INNS, WORLDWIDE
7TH AVENUE AT 56TH STREET, NEW YORK, N.Y.

“His main message is ‘You don't have to be thin to be a good, attractive, successful person.’”

—Pittsburgh Press



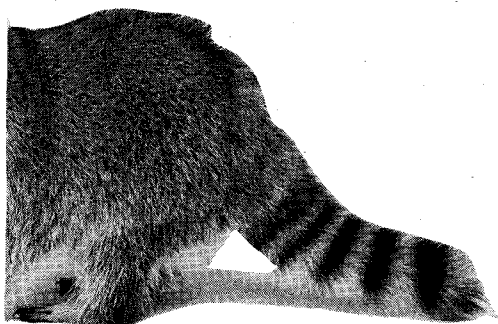
Dr. Theodore I. Rubin
ALIVE AND FAT
AND THINNING
IN AMERICA

By the author of
The Thin Book by a
Formerly Fat Psychiatrist
and Forever Thin



\$8.95 at all bookstores

COWARD, McCANN & GEOGHEGAN

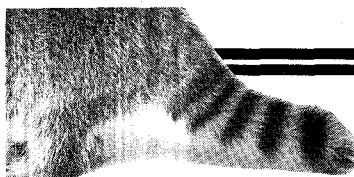


Photographed by Anthony Loew

NOVEMBER 20, 1978/NEW YORK

117

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Cold Facts About Warm Furs

Fur	Characteristics and What to Look For	Approximate Cost of a Coat*
Badger	heavy, warm, durable; look for long silver-gray guard hairs over thick, soft underfur	\$ 5,000 (feathered)
Beaver		
Sheared	plushy, soft texture; look for silky hair, well-matched pelts, even shearing	4,000
Unsheared	long guard hairs, compact underfur; look for lustrous top hair, thick undergrowth	4,000
Chinchilla	long-haired fur, best when white but can be pale gray or tan; look for long guard hairs and thick, soft underfur	7,500
Coyote	silky fur; look for shiny slate-blue tinge to top hair, dark underfur, no yellow cast	6,000
Ermine	very silky top hairs and thick, downy underfur; look for white, white color	10,000
Fisher	color shades from brown to blue-gray (most desirable); look for richness of color, silky top hairs, dense underfur	15,000
Fitch	long guard hairs over woolly, light underfur; white Russian fitch is most expensive, darker fur from Poland is good; German fitch ranges in color from ecru with black markings to orange; look for clear color and silky texture	5,000 (Polish) 5,000 (German) 12,000 (Russian)
Fox	long guard hairs, thick underfur; more natural mutation colors than any fur but mink; least expensive is wild gray fox from New York State; look for glossy guard hairs, soft underfur, cushiony feel—pat it gently to test thickness	4,000 (gray) 12,000 (amber and silver)
Lamb		
American processed	wool sheep pelts sheared to show pattern near skin; off-white when natural; look for silky texture, moiré pattern—not too curly	1,500
Broadtail	natural, unsheared flat moiré pattern; naturally brown, gray (both rare), black; Russian broadtail is beautiful, fragile; look for uniform pattern, silky texture	15,000 (Russian)
Persian	from Karakul sheep raised in Southwest Africa, Afghanistan, USSR; black, brown, gray, mutation colors; look for silky curls, ripply fur, and light, pliable leather	2,500
Lynx	lynx cat or bobcat is reddish brown with spotted white markings; Russian lynx is whitest, softest, most expensive—long-haired with subtle cream markings—Canadian lynx is next best; look for clear, creamy white tones	6,000 (bobcat) 15,000 (Canadian) 60,000 (Russian)
Marten		
American	long guard hairs, thick underfur; ranges in color from blue-brown to dark brown; look for clear color, softness	6,000
Baum	softer and silkier than American marten; look for luster	7,000
Stone	the most expensive marten, very soft and thick—from Germany, Turkey, Pyrenees; look for bluish-brown cast with pale underfur	8,000
Mink	see accompanying article	5,000
Mole	short, dense fur, always dyed; look for well-matched skins	1,750
Muskrat		
Northern	strong guard hairs, dense underfur; full, thick fur with dark backs or back stripes, silver sides and bellies; look for dense fur, matched skins, clear color	1,500
Southern	flat fur with little undergrowth; look for pale color, uniform guard hairs	1,000
Nutria		
Sheared	plushy like beaver but lighter in weight; look for even shearing and color	4,500
Unsheared	long guard hairs, thick underfur; brown; rancher nutria has bluish-beige cast; look for uniform color and texture of pelts	3,000
Opossum		
American	long guard hairs, thick underfur; silvery gray to gray-black; look for uniform color	1,500
Australian	plushy short, dense fur; brown and yellow-gray to blue-gray (best color); look for soft, woolly underfur	2,500
Rabbit	naturally long-haired, but may be sheared or grooved; fourteen natural mutation colors in rancher rabbit (which sheds less than wild rabbit); often dyed; look for silky texture, uniform color	under 1,000
Raccoon	long black-tipped silver guard hairs, woolly underfur; look for silvery cast, plentiful guard hairs; brush long-haired furs the wrong way and hair should spring back	3,500
Sable	crown sable is brown with blue cast, less expensive golden sable has amber shading; look for dark, lustrous fur with silky guard hairs	25,000 (golden) 35,000 (crown)
Seal		
Alaskan or fur	short, plucked fur dyed black or brown; look for luster, velvety texture	4,000
Hair	from Greenland; short, flat, shiny fur, coarser than Alaskan seal; no underfur; naturally gray or spotted, usually dyed; look for shiny look, soft leather	2,500
Squirrel	lightweight, heavily furred, shiny guard hairs; only clear-gray pelts are left their natural color; best squirrel is from the USSR; look for thick fur, silky texture	3,500
Tanuki	color like red fox, with distinctive cross markings; look for clear color, dense fur	6,500
Zorina	long underfur; blue-black with brownish tinge, white stripe; look for silky texture	1,500

*Based on Ben Kahn president Ernest Graf's estimate of the bottom price line on a "good" street-length fur.

crown sables he needed for a calf-length Ben Kahn coat.

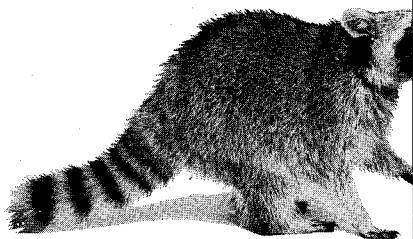
A good mink coat—one made from full American or Scandinavian ranch-bred pelts (the best)—starts at about \$5,000. That's an average. At Maximilian, a mink coat made from 65 female skins, worked hair up, starts at \$9,000. (Female pelts are smaller and silkier than male pelts.) A pieced mink coat—one made from a blanketlike plate of zigzag, stitched-together mink pieces (paws, heads, sides) left over from full pelts—can be less than half that \$5,000. (In general, pieced fur costs less than full pelts.)

What should you look for in mink? A good mink coat has soft, silky, lustrous guard (top) hairs and dense underfur. The best minks, all things being equal, are made from ranch-bred animals and are natural in color. (Darker minks are usually more expensive.) To check for dying—something usually to be avoided, since oxidation gives most dyed minks a strange color after five years (although with trendy furs a long life span is generally not a consideration)—blow back the top hairs. The color of dyed fur won't grow lighter closer to the skin. A tip from Ernest Graf: Blow back a dark ranch mink, and the undergrowth should look bluish-gray.

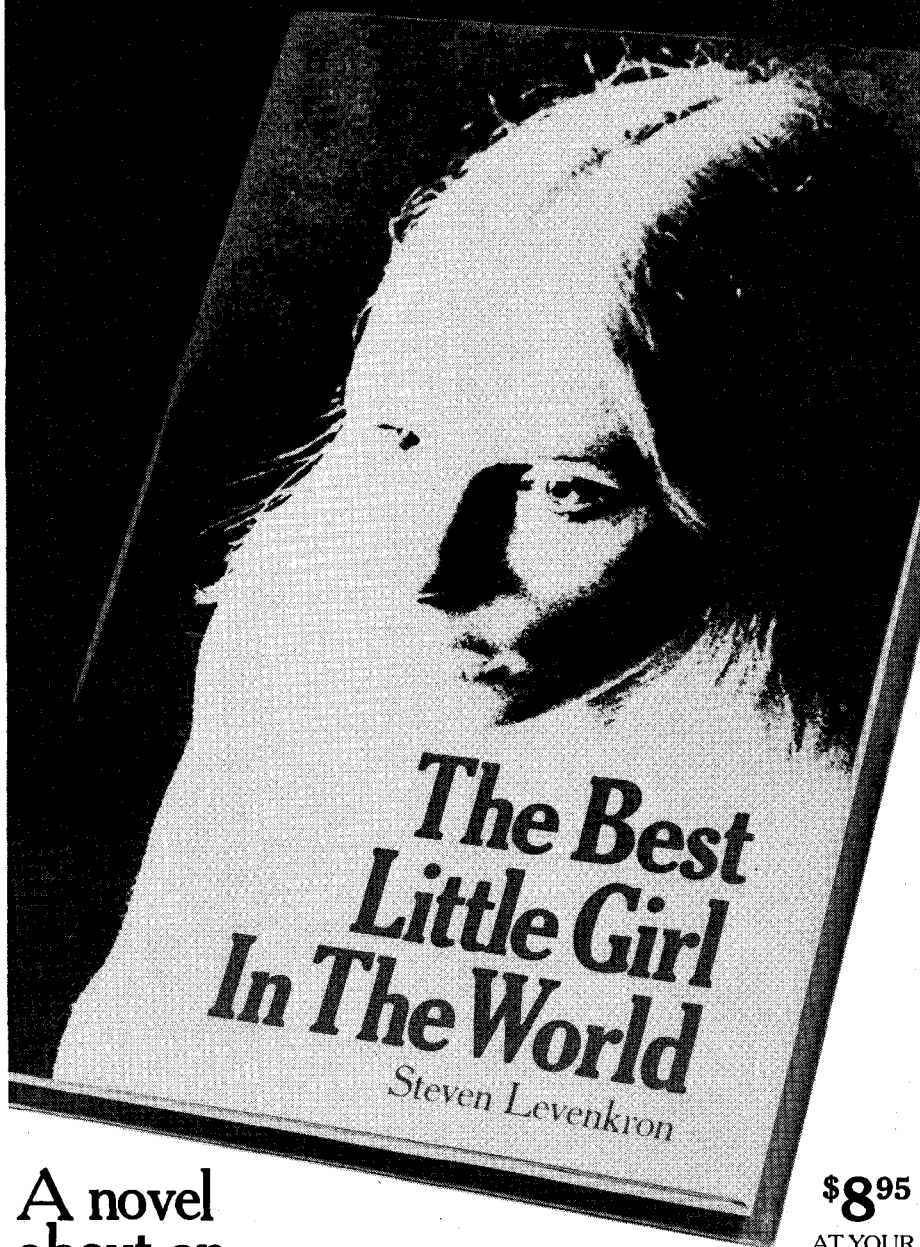
A good mink coat should have a puffy, scalloped hem, Graf adds. One reason: That cushiony look shows that the furrier has not skimmed on pelts. "Stretching supple mink skins flat," he says, "may save five to six pelts a coat—but it doesn't make a good product."

The best mink coats also have a minimum of two inches turned up at the hem, for possible lengthening. "If one of our customers measures 47 inches from the neckline to the coat hem," says Maximilian's Wheeler, "our pattern automatically calls for 49 or 50 inches."

If the coat has a loose lining, one not stitched down to the fur, lift the hem and check inside. The leather should be soft and flexible and creamy white. Long vertical lines (neatly sewn) should indicate the joining of full skins—as opposed to the crazy mosaic pattern of a pieced mink. A good pieced coat will be reinforced at the seams and finished with a protective mesh—to prevent the stitches on all those small pieces of fur



From the publishers of SYBIL... **The Story of a Girl Who was Starving Herself to Death**



\$8.95

AT YOUR
BOOKSELLER

A novel about an

anorexic In this riveting story of a young girl's self-destructive obsession, author Steven Levenkron draws an accurate and moving portrait of one of the most fascinating and horrifying psychological disorders of our time—anorexia nervosa.

A novel, **THE BEST LITTLE GIRL IN THE WORLD** is also a representative case history of one girl afflicted by this shocking and compelling psychological disturbance.

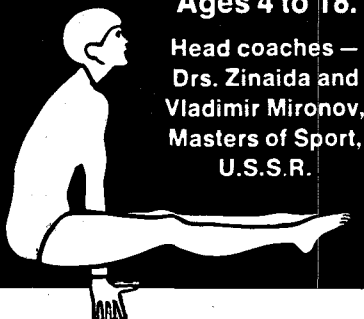


CONTEMPORARY BOOKS INC., CHICAGO

GYMNASTIC SCHOOL FOR GIRLS

NEW facilities on upper
East side. Small classes,
beginner to advanced.

Ages 4 to 18.



Head coaches —
Drs. Zinaida and
Vladimir Mironov,
Masters of Sport,
U.S.S.R.

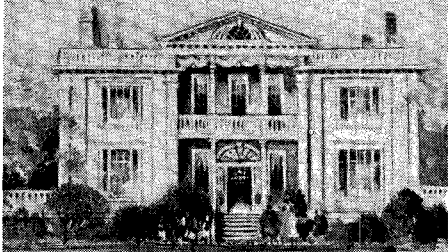
MONTHLY REGISTRATION
Call or write for details

MANHATTAN GYMNASTIC CENTER

737-2016
405 East 73 St., N.Y. 10021

Spend an Unforgettable Fall Day at Boscobel.

Boscobel is the authentically restored eighteenth-century home of loyalist-landowner States Morris Dyckman. You'll be able to browse among its priceless antique treasures and furnishings and stroll around its magnificent fruit groves, lawns and gardens—even more beautiful now as the leaves begin to change. You'll have a delightful day at Boscobel. Open daily except Tuesday. For information call (914) CO5-3638 or (212) LO2-7444.



BOSCOBEL
RESTORATION, INC.
Garrison-On-Hudson, N.Y. 10524,
8 miles north of the Bear Mt. Bridge—Rte. 9D

from pulling apart at the seams.

Mink still accounts for 65 percent of the fur bought in this country. But again, the choice is wide. What should you look for in other furs? See page 118 for tips from the American Fur Industry and the furriers quoted above.

How to Care for Furs

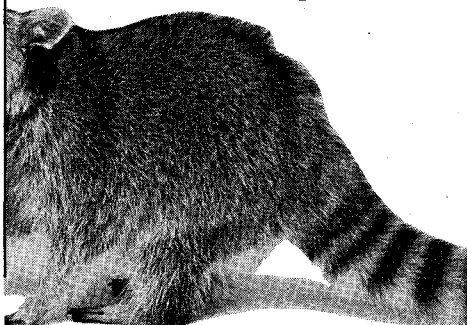
Durable furs, those lasting ten years or more, include Alaskan fur seal, sheared beaver, fisher, mink, muskrat, nutria, opossum, otter, raccoon, sable, shearling lamb, and Tanuki. In the five-to-ten-year durability range are calfskin, chinchilla, lynx, marten, mole, Mongolian lamb, pieced mink, Tibetan lamb. More fragile are broadtail, rabbit, squirrel. Still, durability is relative. How long a coat lasts depends on two things: quality of the fur, and care. "Obviously," says Louis Wheeler, "a Russian broadtail coat is not for daily shopping in the supermarket."

Here's how to take care of your fur: Hang your coat on a broad-shouldered hanger, collar up to prevent its pressure from flattening the fur. Don't jam it against other clothes or store it in a plastic bag (cover it with a cloth instead). Don't leave the fur where heat can dry out the leather and hair. Shake wet fur dry. Never brush, comb, or mothproof furs, or spray chemicals or perfume on them. Clean and repair furs regularly, and store them during the summer. (Most major department stores will store furs for you.)

Even with all the tips possible, however, it still isn't easy to be an instant expert. Says Anna Potok of Maximilian Furs, "The best way to get the best fur coat is first to find the best furrier you can afford. Then ask him questions on skins, colors, origin of the furs."

She's right. Reading store labels helps too. Since 1952, fur labels have been required by law to state the name of the fur in simple, non-deceptive English ("dyed mole," for example, not "mink-dyed mole"); the country of origin; processing (whether the fur has been sheared or dyed); and whether the garment is made from new or secondhand skins.

What else do you need to trap the fur of your dreams this year? "Money," says Ms. Potok, chuckling.



Bianbelli
50th
RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE

Banquet Facilities
Luncheon • Cocktails
Dinner

46 EAST 50TH STREET
MU 8-2760
American Express Card

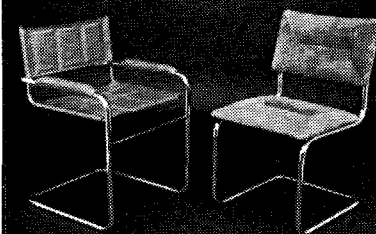
How to get there • Accommodations • Ski schools • Restaurants • Après-ski • Child care

Plus information on lifts, descriptions of terrain and likely weather conditions—and *much* more about 50 of the top ski areas in North America. Photos. \$5.95, paperback.

Skiing The Best

by MILES JAFFE and DENNIS KRIEGER
VINTAGE BOOKS
A division of Random House

BIENAIME



Chrome and Leather Chairs at Bienaime.

Specially priced chairs crafted in first quality leathers and fine chrome plated tubular steel. Chair to the left with double stitched padded seat and back in natural leather or dark brown suede and arms that fit easily under any table surface \$129. Chair to the right in upholstered fawn or dark brown suede \$89. Also available as arm chair \$115 and 28½" high bar stool \$119. Large selection of other styles available. Bienaime furniture: easy to live with.

Hours: Mon-Sat 10-7, Sun 12-5, Th 10-8.
Bienaime. 231 East 51 (212) 688-4643.

Music/Alan Rich

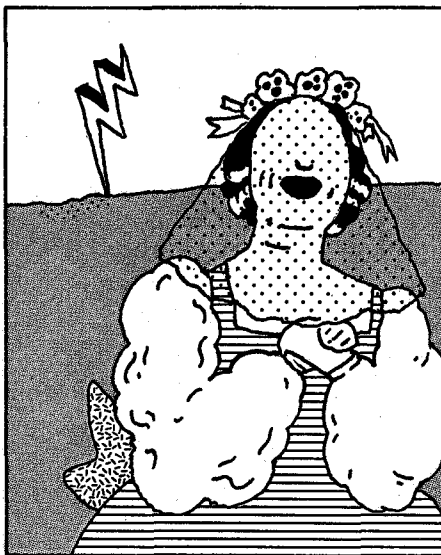
THE SIN OF FALSE 'BRIDE'

"... Everything the Met has done works against the joys that lie, apparent to all, you'd think, within *The Bartered Bride* ..."

Karel Sabina, who wrote the libretto for Bedřich Smetana's *The Bartered Bride*, was a political activist, an associate of anarchists, a pamphleteer in the cause of Slavonic liberation from the yoke of imperialism, a spy, and a political prisoner. This much I learn from Tony Harrison's program note that accompanies the Met's new production of Smetana's opera. Harrison has done the new English translation for the Met, John Dexter has done the staging, and James Levine the musical direction. All three have apparently done their work in the light of Sabina's personal history, which means that they have seriously misrepresented the nature of Smetana's opera. So to treat Smetana's utterly charming, jovial setting of Sabina's equally witty and simple text is as absurd as to reinterpret Grimm's *Fairy Tales* in the light of the Grimm brothers' researches into linguistics.

Everything the Met has contrived works against the joys that lie, readily apparent to all, one would think, within this magical score. The marvelous folk dances become, in Pavel Šmok's choreography, tortured mass movements—something for the Act I Polka resembling the prisoners' chorus in *Fidelio*, something for the Act II Furiant resembling the murderous "rumble" in *West Side Story*. Josef Svoboda's sets—huge, menacing, blank structures in back, a set of moving stockade fences in front that encage all attempts at free movement—fairly shriek their accents of doom. Only Jan Skalicky's costumes are in any way related to the sense of the opera; some among them—best of all, the circus getups—are quite splendidly witty.

Musically, the production is of like quality. One can admire the bright, hard-edged playing of Levine's orchestra, which does some kind of justice to the elegance of Smetana's score. But where are the love, the warmth, the rejoicing in the radiance of sound that inform every measure of this piece? In the singing of a capable cast there is, similarly, no joy, none of the naturalistic timing that could make one care about the lovable, silly folk who people Sabina's play clothed in Smetana's



deeply affectionate music. Teresa Stratas and Nicolai Gedda make consistently lovely sounds as the two lovers, but they have been encouraged to sing in an overstressed, "operatic" manner appropriate to far sterner stuff; Jon Vickers, in the unlikely role of a stammering booby, seems constantly on the verge of expiration from terminal apoplexy. And in the role of the marriage broker, one of the juiciest in all comic opera, Martti Talvela's heavy, juiceless singing makes no sense whatever.

How could the Met so misjudge so wondrous a work? No ready answers come to mind. One must admire, in some perverse sense, the deadly consistency of the production, extending to Tony Harrison's tortuous, verbose translation (in which folksy slanginess consists mostly of the dropping of personal pronouns). But if ever the folly of "modern" interpretations of past works of art was patent to the mob, it is here: an artwork sublimely loaded with information about its own high worth, but with virtually every scrap of this information ignored.

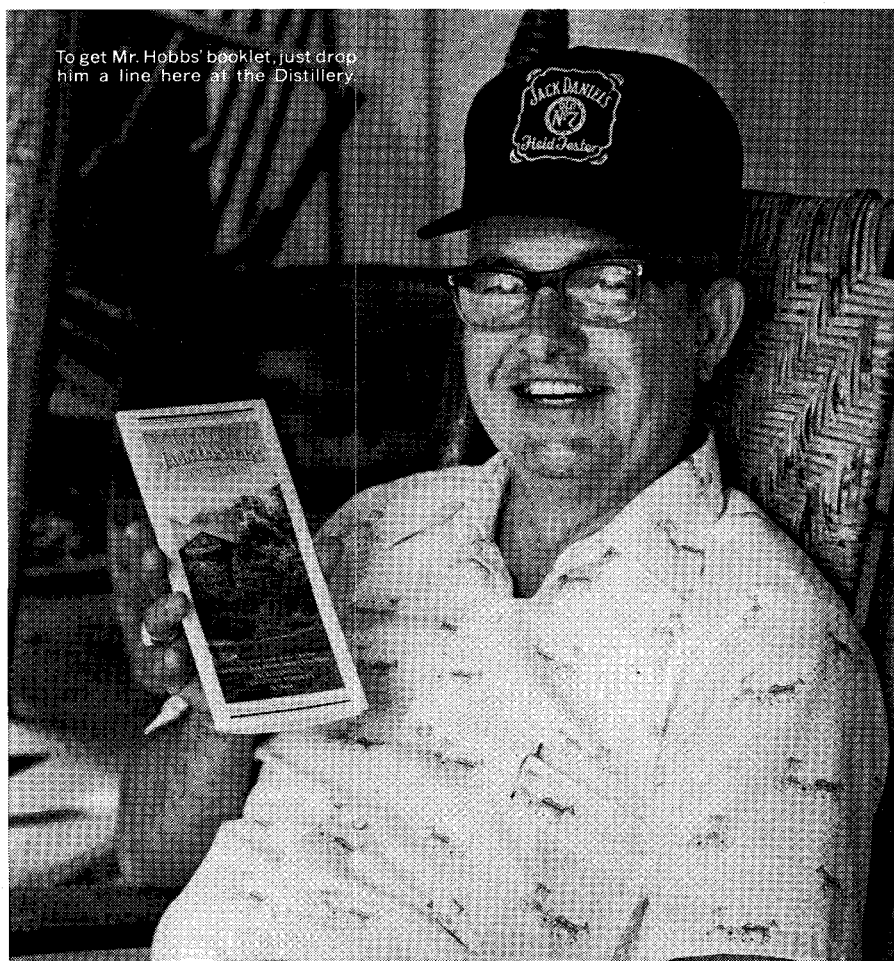
"If there will ever be anything like an American opera, it is bound to come out of Broadway." So wrote Kurt Weill in 1937, in an essay quoted in the program book for the New York City Opera's revival of *Street Scene*. Weill had

only been in the United States for two years but had already had some success in New York, not only in composing for the Broadway stage but also in sensing the needs and limitations of that stage. For most of his Broadway career, Weill seemingly accepted those limitations. His scores for *Lady in the Dark*, *One Touch of Venus*, and *Knickerbocker Holiday* may contain most of the best theater songs composed in their time, but they didn't move the Broadway musical beyond its basic song-dance-and-book format; nor, for that matter, did Weill's last show, *Lost in the Stars*, beyond the fact of its tragic story (which, in any case, was translated from tragedy into bathos in Maxwell Anderson's book).

Street Scene, which opened in 1947 and had a Broadway run far shorter than any of the above, stands, therefore, alone. That, of course, explains its relative failure on Broadway at a time when "opera" was a dirty word. On paper, the piece represents a curious mix: a slice-of-life play about New York by a first-generation American, a book by a black poet with little theatrical experience, a score by a German refugee. Yet the combination worked; from Elmer Rice's tear-drenched, clichéd shocker Langston Hughes created his book with the musicianly instincts of a da Ponte or a Hofmannsthal, and this drew out of Weill a score which now, three decades later, can be readily seen not only as his American masterpiece but as a stage work of overpowering impact.

To be honest, I had not expected to be as moved by *Street Scene* as I found myself to be at the City Opera's exceptionally strong revival—any more than I had expected to be bored at the Met's, or anyone else's, *Bartered Bride*. The heavily abridged 1947 original-cast recording has kept me aware of the score's highlights, but I had forgotten how powerfully it can work on the stage, how compellingly Weill's music succeeds in creating dramatic personalities, how rich and resplendent is its variety. If anything, there is too much music in the piece; no mood or moment passes unmusicked. Yet, I would not

To get Mr. Hobbs' booklet, just drop him a line here at the Distillery.



IF YOU CAN'T visit Mr. Jack Daniel's Distillery this year, send for Mr. Jack Hobbs' free booklet.

You'll read about everyone from the men in the rickyard to the ladies on the bottling line. And you'll find out about the special charcoal mellowing process that accounts for our whiskey's smoothness. Of course, you'll learn more about Jack Daniel's by paying us a visit here in Lynchburg. Mr. Hobbs himself will show you around the premises. And, we promise, he's even better at talking than he is at writing.



CHARCOAL
MELLOWED



DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Lynchburg (Pop. 361), Tennessee 37352

Placed in the National Register of Historic Places by the United States Government.

sacrifice a note, and I am grateful that the City Opera, under the spirited, painstaking musical direction of John Mauceri, honored the work exactly as written, including Weill's own glistening orchestration.

Street Scene does not figure in the City Opera's spring plans, but I cannot urge too strongly that it be restored to the company's regular repertory. Since its cast includes some 62 singing parts, I cannot bestow much more than a blanket blessing on all involved, except to single out Eileen Schauler's overpowering work as the errant mother, Alan Kays as the troubled Sam Kaplan, and Alan Titus as the heroine's lecherous boss. I would extend similar praise to Catherine Malfitano's Rose Maurrant if only she could overcome her awful diction problem; at one point she speaks the word "diamonds" and then sings it as "dye-minz."

Aided by Paul Sylbert's old but adequate housefront set and with new costumes by Nancy Potts, Jack O'Brien has directed a forthright, vivid performance gorgeously paced to mirror the redolent splendor of the music. His work, like that of all involved, not only restores *Street Scene* to its rightful place but also rekindles at the City Opera its legendary vitality in service to the broadest, most adventurous repertory.

Being nothing if not a sentimentalist, I let myself be lured to Boston by the news that Sarah Caldwell had finally gotten herself an opera house—and what a house! It's the old (1928) movie theater that I had known (and virtually lived in) as the Keith Memorial, later renamed the Savoy; the lavishness of its décor (including a ceiling worthy of the Paris Opéra) had been my first inkling of the existence of an Almighty. Now the gilt and carvings need a good scrubbing, and some of the seats could use a seamstress. The acoustics, so far as I could judge on one hearing, are stupendous. The one problem is that the house stands in what has come to be known as Boston's "Combat Zone," but if you don't think Sarah Caldwell can clean up *that* neighborhood, you don't know Sarah.

The opera was *Tosca*, in Caldwell's brilliant, inventive staging (created for her short-lived touring company) that was new in 1967 and still seems that way. The one sore thumb was the presence of Magda Olivero in the title role, and I guess directing Olivero is like attaching wheels to the Parthenon. In all honesty, the lady did let out a few good notes at times; so did the audience, with New York's most vociferous gerontophiles in attendance.

Theater/John Simon

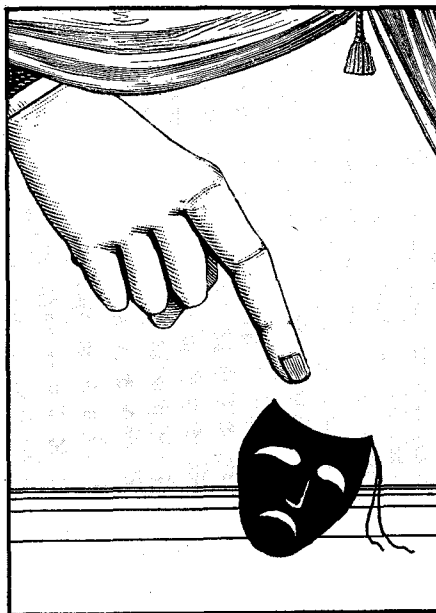
LEST WE FORGET

“... Putting *Are You Now*... on the stage in any old production is not going to make the material yield up its manifold riches...”

Are You Now or Have You Ever Been is Eric Bentley's documentary-theater version of the House Un-American Activities Committee investigation of show business, which stretched from 1947 to 1958. It is a good piece of documentary theater for several reasons. First, because the congressional investigations of people's political past were one of the seamiest chapters of American history and persisted for a full dozen years. It is needful to remember and rehearse our grave historical errors because, in Santayana's fine apothegm that *Lacombe, Lucien* called to our attention, those who do not learn from history are condemned to relive it; or, as Günter Grass recently remarked, there are two ways of losing a war—by losing it and by forgetting it.

One need hardly be sympathetic to Communism to realize that these persecutions—whose effect extended way beyond a few prison sentences to suicides, lost livelihoods, and variously wrecked lives—were the first link in a chain of moral defeats that was to include the Vietnam war, Watergate, and our support of totalitarian regimes abroad, usually in the name of anti-Communism, thus contributing to countless political crimes of which the murder of Allende is only one conspicuous example.

Secondly, by concentrating on the examination of show-business figures, Bentley has cannily got himself a cast of characters more flamboyant—sometimes more articulate, and almost always more theatrical—than the average person haled before HUAC or a similar investigative body. The statements made by these show-biz witnesses often read—or, more precisely, act—as well as any but the very best fictional theater. Next, Bentley has adroitly pruned, conflated, telescoped the proceedings and some of the questioners, without, however, adding or rewriting anything, and so made the material perfectly tractable dramatically. Lastly, he has filled in the gaps with headlines, quotations from columnists, statements by other public figures, all suitable for delivery by one or two narrators. The physical details of the production are left to the director's discretion.



What emerges is a highlyactable and (even if you recall the broad outlines of the cases) suspenseful theatrical evening, with a spectrum of human behavior under stress that far surpasses in emotional impact and intellectual enlightenment the limits that the specifics might seem to impose. But putting *Are You Now*... on the stage in any old production, with any old (or, in this instance, mostly young) cast, is not going to make the material yield up its manifold riches.

Let us face it: The current Off Broadway production is that of the Rutgers Theater Company, and most of the performers are students, however advanced, augmented by drama faculty members and a few imports; it should be no surprise that the latter come out ahead. The director, John Bettenbender, is the dean of the Mason Gross School of the Arts at Rutgers, and though he is clearly not an incompetent, he has had some bad ideas as well as limited means—notably in the sets by Joseph F. Miklojcik Jr., the head of the school's design department. The looks and atmosphere of these feverish, televised hearings have not been properly captured; for example, scattering some mock George Segal (the sculptor, not the actor) figures in the guise of

news photographers and such among the live performers gives a self-consciously stylized appearance to a situation in which realism is of the essence.

For similar reasons, the director was wrong to have the witnesses or their lawyers not infrequently walk up to the committee members' table, then lean and sometimes bang on it, just as if we were watching an old Warner Bros. movie about some spectacular but crassly fictitious trial. Again, it is not a good idea to have the actors doubling in a play about real people—unless, of course, they are gifted enough to transform themselves completely. Here only Tom Brennan and Joseph Rose are able to approximate such a transubstantiation. Short of superb acting, then, we need brute verisimilitude; thus W. T. Martin and David Francis Barker are ahead of the game for looking very much like Larry Parks and Marc Lawrence, respectively. Unfortunately, they lose much of that advantage the moment they start acting.

Furthermore, it seems like an infelicitous accident to have the same actor portray both one of the inquisitors and one of the suspected Communists—unless an existential point were being made about the interchangeability of victims and executioners. This, however, does not belong in a documentary drama and was not Bentley's intention. Nor the director's, most likely.

Another error, I believe, is the casting of a major actress as Lillian Hellman. I caught Rosemary Murphy; earlier, Colleen Dewhurst played the role, with Frances Sternhagen, Barbara Baxley, and Tammy Grimes to follow. The part consists of one monologue, and could be done by anybody. To hire (even at Equity minimum or without remuneration) a name performer is to single out one of many brave persons for superstardom; the actress doesn't even have to be present for the curtain calls, of which, in a documentary play, there shouldn't be any to begin with. Obviously, the success of *Julia* and *Scoundrel Time* has made Hellman into a bigger name, but this special treatment is unfair to the others. By a similar misjudgment, out of (I assume) misplaced

NEW YORK'S BRIGHT IDEA
for your Office Holiday

PARTY

or any other Dine-Drink-Dance
affair: book it on a

WEDNESDAY NIGHT

which is always "EVERYTHING" night at

ROSELAND

The night our admission charge
includes EVERYTHING! Where else
can you get...

ALL YOU CAN EAT

from a lavish buffet: roast beef,
hot and cold dishes, salads, fruits,
cheeses, desserts...as many trips to
the buffet tables as you wish.

ALL YOU CAN DRINK

from the unlimited open bar... your
choice of cocktails, highballs, beer,
bottled beverages... all you want, all
evening long.

ALL YOU CAN DANCE

Cheek to cheek dancing to two live
Orchestras from 5:30 to Midnight...
then Roseland's electrifying DISCO
until 4 A.M.

PLUS

**OLGA'S FREE HUSTLE CLASS
AND AN
ENTERTAINING DANCE SHOW**

All for an incredible

\$12.50 PER PERSON

No extras, no surprises...you don't
have to spend a nickel more. No
work, no worry; a section of the
Terrace Restaurant will be reserved
for your party (10 to 500) on a day's
notice.

For information call

Anna Marie Cicciu (212) 247-0200
P.S.:—You don't have to wait for a
party to enjoy Wednesday (or any
other night) at Roseland; come with
your mate or date, alone or with a
group, and see what makes
Roseland New York's new "In" spot
for Dancing and Dining.

ROSELAND

239 West 52nd Street at Broadway 247-0200
THE WORLD'S MOST FAMOUS BALLROOM-RESTAURANT



EVERY
WEDNESDAY,
FRIDAY AND
SATURDAY

Ballroom dancing to two live orchestras
Wednesday and Friday from 5:30 P.M.
Thursday, Saturday and Sunday from 2:30.

piety for the recently dead, Zero Mostel
has been left out altogether.

The performances, except for the
couple I cited, to which should be
added that of Robert Nichols, are at
best unimpressive, at worst hopelessly
amateurish. The poorest is that of Mary
Beth Fisher as the main narrator. A
senior acting student at Douglass Col-
lege, Miss Fisher should not be encour-
aged by her teachers to bring her sim-
peringly smug personality—quite clearly
not a performance—to the profes-
sional stage. All in all, since this pro-
duction falls considerably short of
even the imperfect one presented a few
years ago at the Riverside Church, I can
recommend it only to those too lazy to
read the published version, which, in
mere print, does the job better.

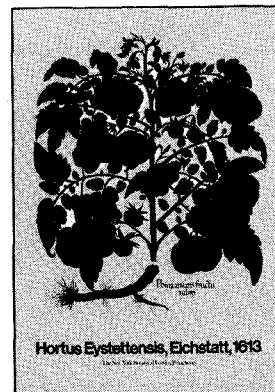
The usually distinguished Circle Rep-
ertory Company inaugurated a while
back a series of one-act plays shown at
11 P.M. on the set of whatever play is
currently enjoying a regular run, with
only minor changes in the scenery to ac-
commodate this postlude. In the pres-
ent case, the offering is *Stargazing*, by
Tom Cone, a Floridian who has appar-
ently had notable successes in Canada,
where he used to live. This is, I am
afraid, a very silly, noisy, unnecessary
playlet that, smuggled into the sur-
roundings of the very much better
Glorious Morning, looks rather like
a cuckoo's egg.

Stargazing concerns two young
brothers and their wives who for-
gather in the Vancouver house of one
of the couples to spend a late August
night watching the customary shower
of meteors. Some of them also see, it
appears, UFO's, and there are irrele-
vant arguments that spring up between
the stodgier horticulturist brother and,
first, his sister-in-law, then his wife.
The UFO-smitten brother proselytizes
loudly for belief in our we-are-not-
aloneness, while what the other excited
talk is about remains uncertain because
of Cone's proclivity for having two con-
versations going on concurrently—a
conceit he may have found in Robert
Altman's movies, where it is equally
unfortunate.

Whether it was the Babel of tongues
that made it so hard to follow this
boneheaded or Coneheaded play, or
whether it was that even what one
could decipher left one totally unin-
volved, the fact remains that the big,
blooming buzz that emerged should not
be blamed on the production. At one
point, the characters train their binoc-
ulars on some sexual activity in a house
across the street; this was one of those
times when even I would have gladly
traded in playgazing for voyeurism. ■

POSTER ORIGINALS, LTD.

924 Madison Avenue New York 10021 861-0422
386 W. Broadway New York 10012 Mon.-Sat. 10-6



#B25 POMA AMORIS, 36 x 20 1/2 in.
Red, green, black white
\$10, plus sales tax, \$1.50 for postage.
Visa, MasterCard, AmEx accepted.

\$4. for new color catalogue #7

Horn of Plenty

Restaurant
91 Charles Street
Greenwich Village NYC
7 days for dinner
Southern Cuisine
242-0636



elegant illumination!

This graceful oil lamp of hand
blown glass lends an aura of
warmth and hospitality to any
home.

When filled with a quality lamp
oil, the lamp is odorless and
clean burning—10 to 30 hours.

9"-\$24.50 12"-\$28.50

Design patented by
WOLFARD GLASSBLOWING CO.

Mail check or money order to
PERFORMER'S OUTLET
(a gift shop)

222 E. 85th St., NYC, NY 10028
Add \$3.00 Shipping—\$1.50 each
additional lamp. (NY Residents
add 8% sales tax) MasterCard
& Bank Americard accepted.
PHONE (212) AG 9-8435

Phil Lutz "The Coziest Disco in Town"



1189 First Ave. NY Tel 535-6423

Pronto RISTORANTE

Watch us spin fresh pasta
for you in our open kitchen,
and enjoy fine Italian dishes
in a unique turn-of-the-century
Bolognese setting.

Lunch • Cocktails • Dinner • After Theater
30 E. 60th St., NY 801 2nd Ave. (43rd) NY
421-8151 687-4940

200 E. Chestnut St., Chicago 664-6181
AE, DC, MC accepted

HOW TO OUTSMART YOUR LANDLORD

“... Nothing prevents a landlord from duping tenants in plain English. Here’s how to spot unenforceable clauses in your lease...”

Your Lease Is Not the Law

Standard apartment leases are taking on a clean new look. Gone are the Gothic script, the “hereinafters” and “heretofores”; clauses like “the premises herein mentioned are hereby demised” are giving way to “this apartment is rented.”

The cause for this welcome transformation is New York’s revolutionary *plain-English law* (technically, its Section 5-702 of the state’s General Obligations Law). Under this law, apartment leases signed after November 1, 1978, must be “written in a clear and coherent manner using words with common and everyday meanings.”

This new law makes it much less likely that pitfalls in a lease can be camouflaged in legal gobbledygook. However, nothing prevents a landlord from duping tenants in plain English! In fact, a review of some brand-new standard leases (printed in plain-English format), which millions of New Yorkers will be signing, reveals that a tenant can be hoodwinked by clarity as easily as by legalistic obfuscation.

Consider but a few examples of clauses that appear straightforward but are nonetheless deceptive:



“Repairs. Tenant must take good care of the Apartment and all equipment and fixtures in it. Tenant must, at Tenant’s cost, make all repairs and replacements whenever the need results from Tenant’s act or neglect.” Plainly enough, this language obligates the tenant to make repairs at his own expense. There’s only one catch: This provision, clear though it may be, is contrary to the law. New York City’s Housing Maintenance Code obligates the land-

lord to keep your building and apartment in good repair. Even if you damage the apartment, the landlord is legally required to repair it.

“Tenant takes ‘as is.’ Tenant shall take the Apartment in its present condition, except that Landlord shall do the work indicated in Article 5 of this Lease.” (Article 5 is a blank space left for written additions.) If the landlord refuses to do any work, the tenant may be stuck with a dilapidated apartment “as is”—unless he knows about the state’s *warranty-of-habitability law*. It guarantees the tenant an apartment that is fit to live in and free from conditions detrimental to life, health, or safety. An “as is” clause, or any other lease provision that contradicts the warranty law, is “void as contrary to public policy.”

Protective devices. “Tenant will not, without Landlord’s written approval, put in any locks or chain-guards . . . on the doors of the Apartment.” Even without the landlord’s approval, however, you have the right, under Section 51-c of the Multiple Dwelling Law, to install an extra lock (not more than three inches in circumference) in your door. As for the chain door guard, far from your needing permission to have one, the landlord is legally required to install one for you!

Laundry room. “Laundry machines, if any, are used at Tenant’s risk or cost. . . . Landlord may stop their use at any time.” No, he may not—not if the laundry room is a required service for rent-controlled or rent-stabilized tenants, which it most likely is. Then the landlord must ask the proper administrative agency for permission to discontinue the service, and he will probably be turned down.

Elevator automation. “If Landlord wants to change a person operated elevator to an automatic elevator, Landlord may stop service on 10 days’ notice.” Wrong again—for the same reasons as those that pertain to laundry rooms.

Eviction by force. “If the Lease is cancelled . . . Landlord may . . . enter the Apartment and remove Tenant and any person or property.” This clause

seems to empower the landlord to give you and your furniture the old heave-ho. The clause conveniently fails to mention that a landlord who bypasses judicial eviction proceedings and, instead, forcibly throws you out will be liable for treble damages for what the law calls *forcible entry and detainer*. (Bring that to your landlord’s attention if he claims he can bounce you out on your ear.)



Attorney’s fees. “If Landlord, in connection with any failure by Tenant to obey the Lease, spends . . . any money including . . . attorney’s fees in bringing any legal action or dispossession proceeding, such money . . . shall be considered additional rent . . . to be paid by Tenant.” This clause happens to be valid, but Section 234 of the Real Property Law turns it into a two-edged sword by automatically giving you the identical right to collect your legal fees from the landlord. Thus, you can collect your legal fees from the landlord if you win a lawsuit against him for breach of the lease (e.g., his failure to return your security deposit) or if you defend yourself successfully in an action brought by the landlord (e.g., a phony nonpayment-of-rent case).

When you sign one of the new plain-English lease forms, you may very well *understand* it, but you should never *believe* it. Your lease is not the law, despite what the landlord may say. Check with your lawyer or tenants’ organization before blindly following some clause that may turn out to be legally unenforceable.

Regrettably, the plain-English law is all form and no substance. By making leases clearer, however, this law may

THE VERY BEST THERE IS...



...IS NOW ALSO THE LEAST EXPENSIVE!

We guarantee it. Until recently, there was only one primary source for handcrafted oak hardwood platform beds in NYC: Loftcraft. Now, there's **THE STOREHOUSE!** And while Loftcraft manufactures a very good bed . . . We believe ours is the BEST. It's very simple. Right now we're #2 and we want to be #1. That's why we HAVE to make the best beds possible and sell them for the LEAST money possible . . . and we do!

Stop by and see us . . . We're at 10 Christopher St. right off 6th Ave. in the Village. You'll rest a lot easier if you do.

OPEN 7 DAYS A WEEK . . . 12 Noon to 8 PM, FRI & SAT to 9 PM

FREE DELIVERY (5 Borough Area)

Master Charge and Visa Accepted

Tel: 242-8693

the storehouse

ten christopher street new york, new york 10014 212-242-8693

STILL BUYING FURNITURE AT RETAIL?

Not Very Intelligent . . . Really.

OUR DIRECT TRADE DISCOUNT PRICES plus our access to every important brand name will more than convince you that we are your *real* furniture connection. Shop decorator quality for every room in our 5 Floor Trade Building.

WHAT YOU LOVED AT BLOOMIES, SLOANES, OR ELSEWHERE . . . YOU CAN AFFORD HERE!

**New York
FURNITURE Center**

41 East 31st Street, New York City, N.Y. 10016 • 679-8866
Free Parking • Daily & Sat. to 5:00; Thurs. to 8:30

BankAmericard
Master Charge

spur tenants' demands for leases that are fairer. New Yorkers need a statute that prohibits landlords from using lease provisions that violate established tenants' rights or water down landlords' responsibilities. (New Jersey has had such a law since 1976.)

Even without such a law, the New York State attorney general ought to seek injunctions against all landlords who use form leases that deceive tenants about the true state of the law. The attorney general is authorized to take this sweeping action. If your new lease compromises your rights or the landlord's duties by misstating or concealing the law, send a complaint and a copy of your lease to Consumer Fraud Bureau, Attorney General's Office, 2 World Trade Center, New York City 10047, Attention Stephen Mindell.

Mr. Mindell has been alerted to the current lease problem. With your prodding, the attorney general may finally take some bold and long-overdue steps on behalf of the "consumers" of apartment space.

The "Roots" Cases

Roots is on trial again. For the second time, author Alex Haley's creation is the subject of a copyright-infringement suit in Manhattan Federal Court. Harold Courlander, author of *The African*, another slavery novel, is seeking to prove that there are substantial unauthorized similarities between his book and *Roots*. Accusations emanating from the trial overshadow the fact that only two months ago Haley's literary reputation was thoroughly vindicated in a similar lawsuit.

On September 20, 1978, Manhattan Federal Court Judge Marvin Frankel dismissed a copyright-infringement suit brought against Haley and his publisher, Doubleday, by Margaret Walker Alexander; she is the author of *Jubilee*, a historical novel that recounts the life of Vvry, a black slave, described as the author's great-grandmother. Without exception, Ms. Alexander's charges of similarity between *Roots* and *Jubilee* fell into categories of written expression that are not protected by the copyright laws.

One of the largest categories pointed out by Judge Frankel included passages based upon folk custom. For example, on page 143 of *Jubilee*, Vvry asks her master's permission for "jumping the broomstick"—i.e., getting married. On page 310 of *Roots*, Kunte Kinte thinks about "jumpin' de broomstick." In fact, it was customary in a slave wedding for the bride and groom to jump over a broomstick in front of witnesses. Both Alexander and Haley

were free to write about this custom.

A somewhat less arcane custom was the making of mud pies. Children make mud pies in *Jubilee* (page 20) and in *Roots* (page 364). At an evidentiary hearing tracing literary sources, Alex Haley testified that he used to make mud pies when he was a child in the South. Regardless of Haley's source for this bit of Americana, it was part of the public domain, rather than Ms. Alexander's private copyrighted material.

Another category of non-protectable material was so-called *scènes à faire*—that is, standard or indispensable scenes. For example, scenes where slaves are whipped appear in both *Jubilee* (pages 172-73) and *Roots* (page 234). It is hard to imagine a book dealing with slavery that does not contain the classic visual imagery of slavery, namely, whipping.

No author is obliged by the copyright laws to skirt such a scene because it's already been "used." Judge Frankel explained: "Attempted escapes, flights through the woods pursued by baying dogs, the sorrowful or happy singing of slaves, the atrocity of buying and selling human beings . . . are all found in stories at least as old as Mrs. [Harriet Beecher] Stowe's. This is not, and could not be, an offense to any author. Nobody writes books of purely original content."

Ms. Alexander also complained, without any legal justification, about clichés and metaphors appearing in both books. For example, the expression "poor white trash" shows up in *Jubilee* (page 60) and *Roots* (page 294). And after scenes where slaves are whipped, the expression "everything went black" is used to describe the victim's state of mind (*Jubilee*, pages 172-73; *Roots*, page 234). "Words and metaphors are not subject to copyright protection," ruled Judge Frankel, "nor are phrases and expressions conveying an idea that can only be, or is typically, expressed in a limited number of stereotyped fashions."

The decision in *Alexander v. Haley* has special significance for the nonfiction writer: "He can have free access to the facts of history without fear of losing his profits," observes Haley's attorney, George Berger.

No one can predict the outcome of the current *Roots* trial involving *The African*. Alex Haley has yet to present his defense. It is not unlikely, however, that some of the alleged similarities between the two books will fall into the same categories of non-protected expression that were cited in *Alexander v. Haley*. When the case involving *The African* is decided, this column will report the outcome.

Why do educated wine drinkers seek out Souverain?

They know a little knowledge can be delicious. They also know every word on the Souverain label points to quality. Take a look. Or better yet, seek it out and take a sip.

The vintage date means 95% of the grapes used had to be harvested in this year. All Souverain varietals are vintage dated.

Winery name. For decades, Souverain has meant quality wine. Located in California's premium wine country, they select only the choicest grapes from prime estates.

Varietal designation. The name of the noble grape that inspired the wine. By law, only 51% of this grape must be used. But many Souverain varietals are 100%—except where blending enhances quality.

Appellation. California's North Coast is famous for little "microclimates" that produce the best grapes. That's where all Souverain grapes are grown.

The fine line. The key word is *produced*. It means Souverain winery made this wine from start to finish. No other word assures such care.

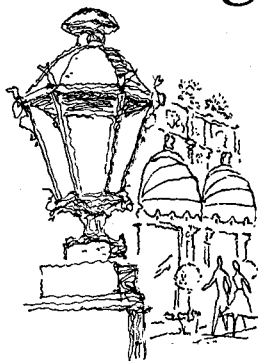


The Julius Wile seal has been a mark of quality since 1877. Souverain is the only California wine to bear it.

Discover the value of Souverain.



The legend continues.



Grand luxe service. A welcome that recalls California's heritage of hospitality. Cuisine to delight the connoisseur. Located on Wilshire Boulevard at Rodeo Drive.

Here is a hotel dedicated to pleasing the discriminating international traveler.

Lorenzo Courtwright's
Beverly Wilshire Hotel

Beverly Hills, Ca. 90212 • (213) 275-4282
Reservations (800) 421-4354 • In California (800) 282-4804
Represented by HRI Grand Luxe Hotels
Members of the Preferred Hotels Association

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 335

BY MARY ANN MADDEN

THEY CALLED HIM CRAZY CHRIS—Serial. In Part 1 of this thirteen-episode docudrama, Columbus attends a meeting of the Flat Earth Society. Giovanni becomes interested in Lucia, a tavern maid.

I LOVE MEDUSA—Comedy. Medusa's hair gets caught in a mon-goose and she can't deliver Ricky's tuxedo to the club. Little Ricky's amulet is broken, and Little Medi is petrified that her mother will learn who was playing with it.

THE MISS HOLY ROMAN EMPIRE PAGEANT—Live. Hosts: King Charles the First and Helen O'Connell.

Above, pre-television TV listings. Competitors are invited to invent the title and a brief plot summary for one anachronistic program from history or fiction.

Results of Competition 332, in which you were asked for a dialogue: 1. The "innocent" remark. 2. The naïve question. 3. The smart-aleck response.

Report: Zap. You're a malted. Now call me a cab. Jamaica? Why, is one missing? About half of them. Etc. Puns, self-fulfilling prophecies, mis-heard questions, and VERY OLD JOSES. But nobody was stopped just because we'd heard it before. It would have been nice to hear more Abbott and Costello than "Moron" jokes. Speaking of which: A significant number of entries arrived without signatures or return addresses. Just thought I'd mention it.

First Prize of a two-year subscription to "New York" to:

"Did you hear Keith Moon died?"
"Who?"
"That's right."

Herb Sargent, NYC

Runner-up Prizes of one-year subscriptions to "New York" to:

"I am accustomed to something more select."
"May I serve Dom Pérignon?"
"Of course. We're in no hurry."
Ann K. Warren, Moreland Hills, Ohio

"I'm stoned."
"Would you like me to turn on the TV?"
"No, man, don't waste the grass."
Bart Kaiz, Brooklyn, N.Y.

"I'm working on a novel."
"Do you have a title?"
"No, I'm a commoner, but I'm as good as you are."

Sandi Saccoccio, Waterford, Conn.

"I want you to have my baby."
"Really, dear?"
"Yes. I'm sick of the damn thing."
Michael Reiss, Cambridge, Mass.

And Honorable Mention to:

"What are we doing for dinner tonight?"
"How does Chinese sound?"
"Hoy Fung Chaing Sung Fong."
L. Chalfen, NYC

"Where are you taking your vacation this year?"
"Well, I've been thinking—"
"How did you like it?"
Philip D. Kilby, Bel Air, Md.

"Hey man, a crocodile just bit off my leg."
"Which one?"
"I don't know, man—they all look alike to me."
Miles Klein, East Brunswick, N.J.

"What's the name of that Puerto Rican rum?"
"Don Q?"
"You're welcome."
Rob Cassie, Old Saybrook, Conn.

"I quit smoking cold turkey."
"Was it tough?"
"Yeah, now I'm into smoked salmon."
Albert Puma, Brooklyn

"Listen to this music—Beethoven's Ninth Symphony."

"Is it a record?"

"No—Haydn holds the record with 104."
Anthony Gray, Closter, N.J.

"Do you think non sequiturs are funny?"
"Absolutely not."
"So do I."
Frank Di Palma, NYC

"My appendix was taken out a month ago."
"Have a scar?"
"No, thanks—I don't smoke."
Oscar Weigle, Whitestone, N.Y.

"Is this the beautiful, vivacious Roxie Prager?"
"Yes it is!"
"Then I must have the wrong number."
Bernard M. Strauss, Monroeville, Pa.

"I'd like to return this lifetime watch I bought last week because it stopped."
"Do you want to exchange it?"
"Yes. Unless you think it knows something."
Eugenie Reidmiller, Wichita, Kans.

"I'm learning to speak German."
"Oh. Wie gehts?"
"No thanks—I just had some tomato juice."
Marilyn Cooper, Pittsburg, Calif.

"I'm crazy about the beach."
"You are? Why?"
"Because it's so near the ocean."
Laura Cowman, Columbus, Ohio

"My dog has to see a vet."
"Oh, is he sick?"
"No, but he loves to look at a World War II uniform."
Teresa Gerbers, Whitesboro, N.Y.

"We have a portrait by Karsh."
"Yousuf?"
"No, my brother and his wife."
Laurel Richardson, Monroe, Conn.

"My name is Tex."
"Oh. Are you from Texas?"
"No, Louisiana—but who wants to be called Louise?"
David Arthur, NYC

"You can catch a rabbit by making a noise like a carrot."
"Do carrots make noise?"
"No, but rabbits don't know that."
David Perlman, Fishkill, N.Y.

"I had a prefrontal lobotomy."
"When did you have it done?"
"I don't remember."
Robyn Cozewith, Bayonne, N.J.

*A personal marketing and outplacement
service . . . for persons seeking from \$15,000 to \$200,000*

A Better Way To Get A Better Job!

We have a revolutionary Marketing System that has been helping people to land new jobs at \$15,000, \$50,000, and even \$200,000 and more.

I'm speaking of an entirely new approach, a method that makes job changing "*faster*" than ever.

In development for many years, and with over \$2,000,000 invested, we have recently completed some very significant innovations.

In the past, exposed to just some of our ideas, Personnel Magazine said we had a "*job hunting breakthrough*," and Business Week called one of our products "*an indispensable aid*."

However — the best part about our entire Marketing System is what it can quickly do for an individual.

We have found that many people who use our System can develop 25 to 30 people interested in them for quality positions.

Importantly, this can often be achieved with both dignity and confidence.

Now, perhaps you're wondering just why our System works.

It's effective because it's a different approach based on fresh new concepts. We are not an Employment Agency, and we're not Career Counselors. As Corporate Outplacement Consultants there is no firm in the country that has anything like what we have.

With our Marketing System it's possible for people to get "interviews" in virtually any field and at any level. And that includes meeting with presidents and VIP's when appropriate.

Additionally, everything about our methods is simple and straightforward. While we do different things as we tailor our services to each

individual, in most cases you will have none of the concerns that tend to restrict most job hunting efforts. For example,

1. You don't need to be a writer.

That's because our own ad agency can develop the greatest letters and resumes that are possible with your background. They will be outstanding and guaranteed to your satisfaction.

2. You don't need contacts.

That's because we can provide them. Here we'll make use of an incredible EDP system . . . the most sophisticated information network of its kind.

3. You don't need to read want ads.

That's because our researchers can read every major paper in the country for you. There will be very few openings of interest throughout the U.S. that you'll miss.

4. You don't need to know recruiters.

We can identify all the recruiters that you might wish to contact . . . in all states . . . and in all foreign countries.

5. You won't scatter resumes.

Our system makes use of ingenious, little-known and targeted methods. It is very precise.

6. You don't need a lot of time.

Most people waste 6 months in the job market using ordinary methods. If you wanted to use the PDI System, we would probably not require more than 1 day of your personal time at our office.

What does the PDI Marketing System require?

Well, to make our System work, you'll probably have to change.

You will have to forget your old job hunting methods, have an open mind, and then implement some bold, new approaches.

The biggest thing you'll need is self-confidence. You'll have to be open to meeting top people, and then *do what we advise* about selling yourself.

However, if you're sincerely interested in new employment and you do these things . . . then whatever you seek — there is very little that can stop your success.

Certainly not age, sex, education, or even low present earnings.

We know. This is because we've already served thousands of people.

Now, there is no question that individuals can use our System to obtain major increases. But for most people money isn't the main thing.

People have praised our methods because it brought them things that were more important than money . . . exciting new careers . . . growth opportunities . . . the right location . . . and more job satisfaction.

Now, we don't mean to make this sound like it's for everyone, or that it works perfectly every time . . . and no one in the world can guarantee you a job, or even promise that you will do as well as others. But then again, you may do better.

In any event, if you really want a better job, and you want to do it less painfully and with more effectiveness than you ever thought possible, then here's what you should do.

Call any of our offices for an appointment. There is no cost or obligation and naturally confidences are respected.

At that time, we'll be glad to tell you about our revolutionary approaches, and to show you how they might help in your situation.

Here's who to call at Performance Dynamics:

In New York City -- Mr. Tom Enders,
(212) 686-7633. 285 Madison Avenue,
New York, NY 10017.

In New Jersey -- Mr. Bob Cashman,
(201) 887-8800. 400 Lanidex Plaza,
Parsippany, NJ 07054.

In New England -- Mr. Jim Evans,
(617) 237-2350. 20 William Street,
Wellesley, MA 02181.

In Long Island -- Mr. Bill Simpson,
(516) 249-1800. 1 Huntington Quad.,
Melville, NY 11746.

In Philadelphia -- Mr. John Nash,
(215) 567-3500. 2000 Market Street,
Philadelphia, PA 19103.



We bring love together.

Airedales	Maltese
Basset Hounds	Miniature Schnauzers
Bichon Frise	Old English Sheepdogs
Cairns	Pomeranians
Chow Chows	Pugs
Cocker Spaniels	Samoyeds
Doberman Pinschers	Shih Tzus
German Shepherds	Siberian Huskies
Golden Retrievers	Springer Spaniels
Great Danes	St. Bernards
Irish Wolfhounds	Toy Poodles
Labrador Retrievers	West Highland Whites
Lhasa Apsos	Yorkshire Terriers

When it comes to choosing the right pet for someone you love this Holiday Season, come talk to the experts at Montville Kennels. Our puppies are bred and chosen for their superior intelligence, temperament and beauty. And, with over 20-years' experience, Montville Kennels will help guide you in selecting the breed to suit the master's lifestyle. You'll get more than just a pet — you'll get a long-lasting friend.



We will hold any puppy until Christmas with a small deposit. Any puppy sold can be trained and housebroken before delivery by Obedience Please Dog Training School, owners of Montville Kennels. All puppies sold either trained or untrained.

"The bunny says you're pregnant, Ms. Doe."
 "Does that mean I'm going to have a baby, doctor?"
 "Not necessarily—it could be a baby lawyer, a banker, a . . ."
Lin Fieldhouse, Pompano Beach, Fla.

"That's a very bad place to keep your wallet."
 "Why?"
 "Just don't ask any questions and no one will get hurt."
Larry Laiken, Bayside, N.Y.

"An interesting parlor trick I do is to spell backwards."
 "Really? Show me."
 "B-a-c-k-w-a-r-d-s."
Ruth Migdal, Brooklyn

"Sure, I'll give you an autograph. Just because I'm famous now doesn't mean I've forgotten my friends."
 "Great."
 "Now to whom should I make it out?"
Judy Mostowitz, Brooklyn

"There's a man at the door."
 "Does he have a bill?"
 "No, just a regular nose."
Paul Zurkuhlen, Alexandria, Va.

"Don't you think that our treatment of the criminally insane is primeval?"
 "Do you think they should be allowed to vote?"
 "No, I think they should be restricted to holding elective office."
Robert M. Hunt, Cambridge, Mass.

"I'd love for you to meet my mother."
 "I'd be thrilled to!"
 "Great! You can pick her up at the dentist at noon, take her to lunch, then drive her to . . ."
E. G. Radick, Mercerville, N.J.

"Nobody seems to like me."
 "Sorry, I didn't hear you—what?"
 "I said: 'NOBODY SEEMS TO LIKE ME.' Open your ears, flyface."
Barbara Casey, North Salem, N.Y.

"I've really got some racket."
 "Who do you think you are?"
 "Arthur Ashe."
Arthur Ash, Mt. Vernon, N.Y.

"Mommy, where do I come from?"
 "... uniting the seed with the egg. And as the months passed, you grew inside my body until the happy day when . . ."
 "Bruce comes from Chicago."
Eleanore Padnos, Woodmere, N.Y.

"We're surprising George with a going-away party."
 "Really?"
 "Yes. When the boss gives the signal, go up to George and shout 'Go away!'"
Sedra Jayne Varga, NYC

"What's so interesting in your newspaper?"
 "Did you know that in New York, a pedestrian gets hit by a car every 43 minutes?"

"You'd think he'd learn to cross at the green."
Norton Bramesco, NYC

"Hi, do you remember me?"
 "No. Why?"
 "This is a stickup."
Herbert Cooper, Queens Village, N.Y.

"Can you lend me twenty bucks?"
 "Is the pope Italian?"
 "How about five?"
Burns Copeland, Waldwick, N.J.

"My wife just bought a Grecian urn."
 "What's a Grecian urn?"
 "You know—'Beauty is truth, truth beauty.'"
Dan Kennedy, Chattanooga, Tenn.

"I predict that I will soon win a contest."
 "Are you clairvoyant?"
 "Oh no, we just look alike—I'm Pat Samwick."
Patricia A. Samwick, Bound Brook, N.J.

"My uncle took a helicopter, an automobile, and a submarine, and put them all together."
 "What did he get?"
 "Four years."
Jan Leighton, NYC

"Good afternoon, Macy's."
 "Could you connect me with ladies' underwear?"
 "Well, you do look cute with that parasol. . . ."
Carl York, Atlanta, Ga.

"Do you know how to keep a fool in suspense?"
 "No. How?"
 "I'll tell you tomorrow."
Ellyn Polansky, NYC

"Fred's seeing a lawyer about a divorce."
 "Is it another woman?"
 "No, it's Arnold Buxbaum. He's been Fred's lawyer for years."
Bettina Conner, Washington, D.C.

"Bullfighting is Spain's most popular sport."
 "Isn't it revolting?"
 "No, that's the second most popular sport."
M. G. Shostack, Kendall Park, N.J.
Bill Emery, Oklahoma City, Okla.

"I just won first prize of a two-year subscription to New York Magazine in the New York Magazine Competition."
 "Why, is one missing?"
 "To get to the other side."
Rabbi Michael N. Stevens, Warren, Ohio
sp. mention: Msgr. A. V. McLees, Saint Albans, N.Y.;
Chris Doyle, Reston, Va.

Contest Rules: One entry should be sent to Competition Number 335, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 24. Editor's decisions are final and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of December 18. Out-of-town postmarks are given three days' grace. **Postcards only.**

Nickolaus Exercise Centers

What it takes to feel good.

Amanda —
You've got to be the smartest editor in
New York. Calls are coming in from all
over the country thanking us for the book —
the gist is "it's the best exercise book I've
ever read."
Obviously, we can't thank you and
Viking enough.

R.

The Nickolaus Technique

BENNO ISAACS AND JAY KOBLER

WHAT IT
TAKES TO
FEEL GOOD

THE 30 STEP PROGRAM THAT CAN CHANGE YOUR LIFE

THE VIKING PRESS \$12.95

A selection of the Book of the Month Club and Good Health Club. Available at all book stores and leading department stores.

To mail order, remit \$13.75 ppd. to: Nickolaus Books, Dept. NM, 509 Fifth Avenue, New York, New York 10017.

**JET
TREK**
**WEEKLY DEPARTURE
FROM NEW YORK TO
TAHITI**
**ONE
WEEK
FROM \$799.**
PER PERSON INCLUDING TAX, DOUBLE OCCUPANCY
**OR TAHITI & MOOREA
FROM \$899.**
**TAHITI & BORA BORA
FROM \$1,149.**
**HUAHINE, RAIATEA &
BORA BORA FROM \$1,299.**
**VIA TRANS
INTERNATIONAL AIRLINES**

Unspoiled beauty, relaxed fun and friendly people make this uncrowded Polynesian paradise the perfect escape from winter.

- From December 29, 1978 to April 13, 1979. Departures every Friday with Sunday return.
- 7 nights hotel accommodations.
- Round-trip flight on TIA Wide Body DC-10 with in-flight meals.
- Tahitian lei greeting and transfers to and from your hotel.
- All meals included on Moorea, Bora Bora, Huahine and Raiatea.
- U.S. departure taxes and service charges and taxes on accommodations included.
- Hospitality Desk at each hotel.
- Optional tours to Moorea, Bora Bora, Raiatea and Huahine.

These charters are operated exclusively by Olson-Travelworld Organization, one of America's most respected tour companies, with a combined total of over 80 years experience in the travel and tour business. Olson-Travelworld Organization is a member of the General Mills family.



General Mills

**CALL YOUR PROFESSIONAL
TRAVEL AGENT**

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Fabrics—This shop recently began manufacturing couture clothes using the designers' original fabric but priced considerably lower than the originals. Now it's selling the fabric at up to 50 percent less than you'll find elsewhere. Included are silks, woolsens, and velvets for evening, mohairs that make wonderful stoles, and bordered scarf prints with companion fabrics. All sell for \$36-\$100 per yd. elsewhere and \$18-\$50 per yd. here, with most in the \$25-\$30 range. American Express, Master Charge, Visa, checks accepted; all sales final. *Lillie Rubin, 22 West 57th St. (757-0372); Mon.-Sat. 9:30 a.m.-6 p.m.*

Furs—This large factory showroom contains a great many garments, and a selection of them are on sale for four weeks. Fully let-out female-ranch-mink coats, dyed dark brown, 48 in. long, were \$5,995, now \$4,000; dyed ranch-mink cardigan jackets, were \$2,495, now \$1,875; poplin wrap storm coats, fully lined with full-skin opossum (some have opossum-lined hoods), were \$550-\$595, now \$450; golden "feathered" raccoon coats, 46 in. long, with full-skin collars, were \$2,250, now \$1,995; and more. All coats and jackets available in sizes 6-14. American Express, Carte Blanche, Diners Club accepted with 2 percent surcharge; Master Charge, Visa accepted; checks accepted as deposits only; exchanges and refunds possible if garments not altered. *Emilio Gucci Furs, 333 Seventh Ave., near 28th St., second floor (244-3161); Sun.-Thurs. 9 a.m.-7 p.m.; through 12/10.*

Her shoes—All-leather shoes for women, in the latest styles, are sold here direct from the factory in Spain. In this wee shoe shop are high- and low-heel shoes for \$40-\$47 comparable to ones we've seen around town at higher prices. High heels: with perforated vamps and ankle straps, \$43; of gold-trimmed suede, with open sides, open toes, \$40; dressy pumps, with ankle straps, \$40; pant-boot style, with high vamps, \$47; suede-and-leather moccasins, \$40; snakeskin sandals, \$42; patent-strip disco sandals, \$45; and more. Flat heels: with ankle straps and diamond-perforated vamps, \$47; crêpe-

sole moccasins, \$40; wine-color lace-up, perforated wing tips, \$45; and more. At this writing, women's sizes 5-10, medium only, available. But the lady is expecting widths A and C on the next boat. American Express, Diners Club, Master Charge, Visa, checks accepted; exchanges possible; no refunds. *Le Shu, 421 East 65th St. (744-3407); Mon.-Sat. 10 a.m.-7 p.m.*

His shoes—If you shop the front section of this Broadway store, you will find designer shoes worthy of your attention at discount or closeout prices. But don't stray into the back, where "lucky sizes" of out-of-style uglies are to be had at \$15.88 (in five years they'll be camp, but save your money now). In the front, brand-new Yves Saint Laurent dressy all-leather shoes and loafers; Marco all-leather and patent-leather shoes in black, brown, and tan; and Jean Pier Clementé all-leather lace-up wing tips—all these are one price, \$45 a pair. Peeples boots, natural or rust, were \$65, now \$34.95; Frye knock-offs in tan or rust, \$45; and more. Sizes 7-12, almost all shoes in medium width. All major credit cards, checks accepted; refunds and exchanges possible if shoes not worn. *Del Pino, Inc., 1871 Broadway, near 62nd St. (757-6853); Mon.-Sat. 9 a.m.-6 p.m.*

Clear-away—Swing Low boutique has celebrated its sixth birthday by changing its emphasis from ethnic handicrafts to disco dressing, and it's clearing away all its handcrafted imports to make room for Hustle duds. Going are clothing, accessories, gifts, and jewelry at discounts of up to 50 percent. Ecuadoran hand-knit all-wool coat sweaters, in women's sizes S, M, and L, were \$175, now \$95; handwoven alpaca ponchos and wall hangings, antique and colorful, in ikat patterns and stripes, were \$75-\$125, now \$40-\$75; Indonesian woven tapestries, were \$150-\$200, now \$100-\$125; a special group of Mexican wrap sweaters, in men's and women's S, M, and L, were \$40-\$45, now \$28; Tibetan silk sashes and Afghan and Indian scarves, were \$15-\$20, now \$8. Master Charge, Visa, checks accepted; all sales final. *Swing Low, 1181 Second Ave., near 63rd St. (838-3314); Mon. and Thurs. 11 a.m.-10 p.m., Tues., Wed., Fri., and Sat. till 9 p.m., Sun. 1-7 p.m.; closed Thanksgiving Day; 11/15-30.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.

PRELUDE 3[®]

It feels good on your back, neck,
arms, legs, feet, head, face...

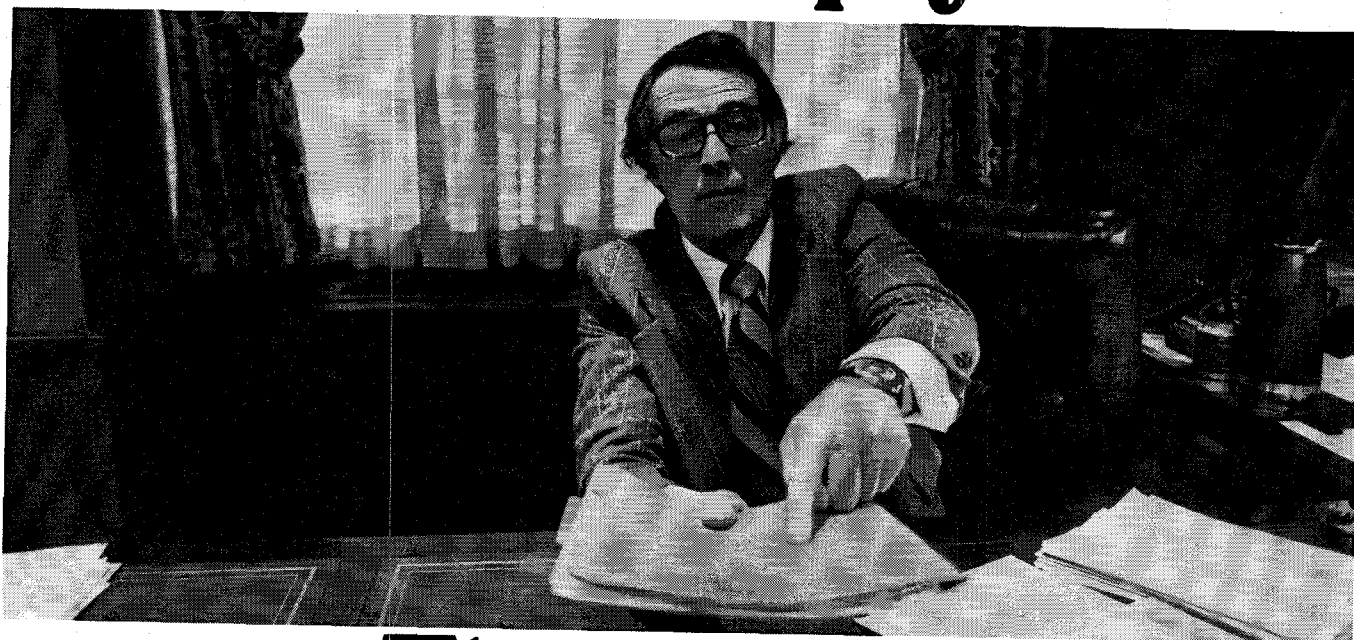
The Ultimate Body Massage.

Silent, soothing, stimulating Prelude 3[®]. It feels good whenever and wherever you feel like a massage. Prelude 3 relaxes and invigorates from the top of your scalp to the tip of your toes. In two absolutely silent intensities. With five wonderfully massaging attachments.

Prelude 3. Because it feels sooooo good.

Available at fine department and drug stores.

"There today or I don't pay!"



There today or you don't pay. Guaranteed.

When you want your small package delivered today, you mean today.

Eastern Airlines' Sprint won't just promise you today. We'll guarantee to get your package on the next flight out, or your money back. And with over 1,200 daily flights to 85 U.S. cities, that means today, except in those cases when you choose a flight that arrives after midnight.

Just bring your package right to our passenger counter at the airport. Charge it on your Sprint credit card



or other major credit card. Pick up on arrival at our baggage service office.

The Cost? \$30 anywhere we fly in the continental U.S.; \$35 between Puerto Rico and the mainland.*

And now, you can Sprint to Canada, Mexico and our island destinations. For special rates and conditions (or for *any* Sprint flight information), call Eastern.

For door-to-door service at an extra charge, call:

Sprint small package service. 800-528-6075.

*Effective Nov. 1, subject to C.A.B. Approval

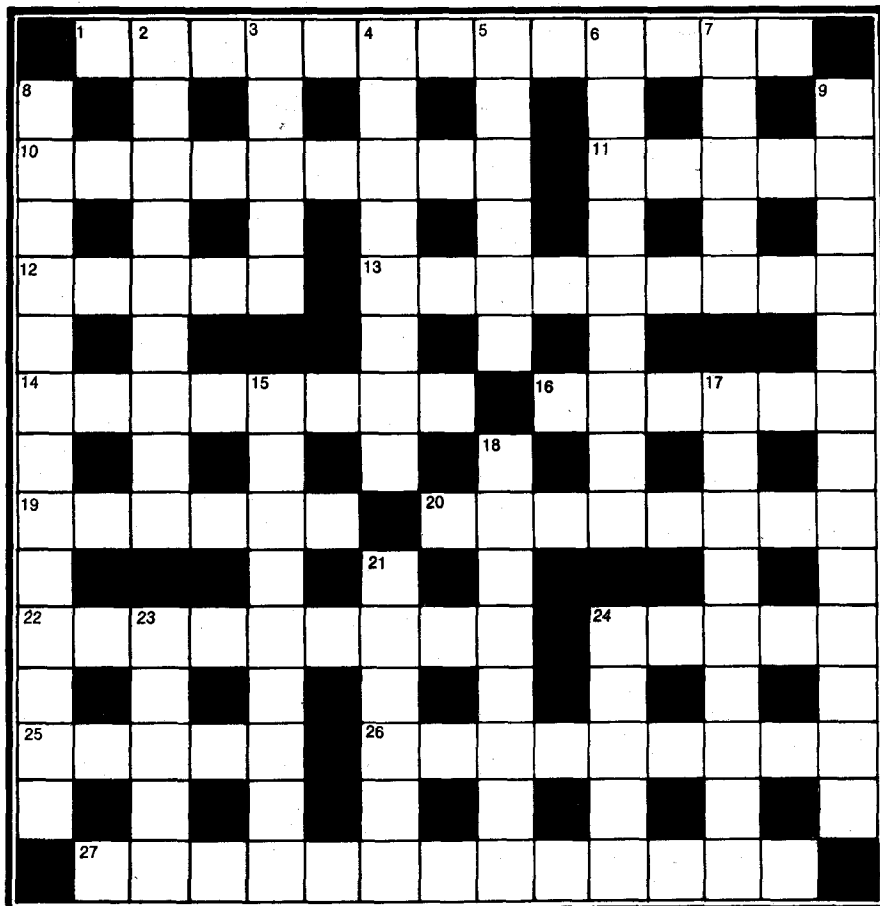


EASTERN

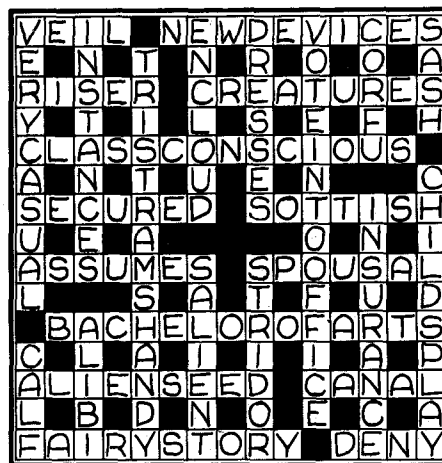


WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

- 1 How men are moved across in games. (7,6)
- 10 Again supplying the ailment in a broken finger. (9)
- 11 Woman who is in the line of fire needs rescuing. (5)
- 12 Fruit which becomes very soft in a drink. (5)
- 13 A free meal in the country proves to be a draw. (9)
- 14 Order riding or metal frame. (8)
- 16 Motorway without legislation in the

- 19 How riding makes one a woman. (6)
- 20 Musical mode for hot praying medley. (8)
- 22 The poor express disapproval about it in scattering seed. (9)
- 24 Move slowly as a learner on one's stomach. (5)
- 25 A ruler comes back carrying a duck to put in the oven. (5)
- 26 Something supplied by advertiser with foresight. (9)
- 27 No blasted gags

are to be found in this luggage. (9, 4)

DOWN

- 2 The children are well after being away. (9)
- 3 Fabric of French town. (5)
- 4 Failure for love errand. (8)
- 5 Poor fellow who has something to eat in a pub. (6)
- 6 Route for one with a small following including few climbers. (9)
- 7 She finds herself in a big retail business. (5)

- 8 Musicians or birds without a smile. (5-8)
- 9 Make Belinda invent protection from the sun. (8, 5)
- 15 I detain it wrongly when admitted. (9)
- 17 Producing life in a reversed marriage. (9)
- 18 It eases the foot and is cut without a tool. (8)
- 21 Preaching and how to make it suitable for paper. (6)
- 23 Seat of a saint on high. (5)
- 24 Get up although caught by leg. (5)

CHANGE OF ADDRESS

Attach present mailing label here and write in *new* address below.
(Please allow 4-6 weeks processing time)

Name _____

Street Address _____

City _____

State _____

Zip Code _____

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

☐ 1 year—\$18

☐ 2 years—\$32

☐ Payment enclosed

☐ Bill me

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad \$3.30/word; 2 consecutive ads \$2.75/word; 3 cons. ads \$2.60/word; 4 cons. ads \$2.50/word; 13 ads per year \$2.50/word; 26 ads per year \$2.45/word; 51 ads per year \$2.40/word. Min. ad 10 words. POB #', NYM Box #', Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra \$5 for NYM Box #'. Classified Display available at \$192/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Calder Original Gouaches, 23" x 43", authenticated. \$2,800. job-art associates, 99 Park Avenue, NYC 10016. (212) 661-3794.

Dole Collages—for sale to discriminating collector/investor, (212) 988-6055.

Fine Japanes Prints—New illustrated Utagawa Toyokuni (1769 - 1825) Catalog Available For \$3.00. GARY LEVINE, P.O. Box 323, New York, N.Y. 10028. By Appointment Only.

Only complete collection of Rockwells & Neimans - also Moore, Simbari, others - CARLYLE (212) 535-9443.

American Bronze Sculpture—Harry Jackson, Earl Heikka, L.C. Hampton, Kauba. Western paintings by Don Troiani. SMITH GALLERY, 19 East 76th Street, 929-3121. T-S, 11-4.

Nouveau - Deco Posters—Tremendous selection. Reasonable prices. (914) 428-4148 evenings.

New York, 1625 - 1978 in photographs, prints, objects, etc... Aerial Views Show... CITYANA GALLERY, 16 East 53rd. Tuesday through Saturday, 11-6.

Brentano, Georgyev, Emo Guezala, Bassano, Brock, others. EURASIAN IMPERIAL, (212) 986-2515.

People's Republic of China—Contemporary Art - Catalog available. NEW CHINA ARTS, 225 Park Avenue South, NYC 10003 - (212) 777-6170.

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of Norman Rockwell - Boulanger - Folon - Balet - Simbari in the Country - Open Seven Days.

Chalk & Vermilion—30 East 60th Street. Lowest Prices - Rockwell, Neiman, Folon, Dali, Boulanger, Vaserely, Balet, Solombre, etc. (212) 935-5036.

ArtIsrael, Kalt/Waldinger Gallery presents Moshe Michaan - Paintings, Bat-Ami Varsano - Jewelry. Thru December 2nd. 12 West Carver, Huntington, L.I., (516) 673-5665.

ANTIQUES

Silk Komonos—Retail and Wholesale. RESURRECTION ANTIQUES (Manhattan); (212) 929-7750.

An exclusive collection of antique clothing, accessories: Crepe Blouses & Skirts. Special collection 50's Cowgirl pants. HARRIET LOVE - 412 West Broadway - Soho, 966-2280.

Outrageous Sale! 4 Stores, Same Street!! Round Oak & Rectangular Extension Tables & Chairs, Armchairs, Bakers Racks, Curios, Brass Beds, Brass Oil Lamps (\$14.00 each), Roll Top & Flat Top Desks and as seen in Best Bets, Copper Planters, Pots, Pans, etc. by the lb.! Incredible Prices! Huge Selection! 11 a.m. - 6 p.m. 691-6634.

Forties! Lots of gorgeous furs, suits, dresses, kimono's, hats. Low country prices. RESURRECTION ANTIQUES, Southampton, (516) 283-6795.

AUCTIONS

Art Auction/William Haber, Auctioneer. Sunday, November 19th / Exhibition 11 a.m.-2 p.m.; Auction 2:30 p.m. EAST END TEMPLE / Second Avenue, 23rd Street, Manhattan. Admission Free.

CRAFTS

New York's Greatest Yarn Store! Custom dyed chenilles, french mohairs, angoras, silks, imported wools! Always happy to help you with the patterns for today's great knitted styles!... COULTER STUDIOS, 118 East 59th Street, 421-8085.

Spectacular Range of Unique Yarns—Kits with instructions - Unique Handknits and Handwovens - Classes - Call Ana at MANOS, 985 Lexington Avenue, 564-6117.

Knitters, Crocheters—This year make your Christmas presents! Easy to follow instructions for hats, mittens, scarfs, great little body sweaters, etcetera in chenilles, wools, nubbly bouclés, mohairs, alpacas, tweeds. QUICKIT, 231 East 53rd, 759-6470.

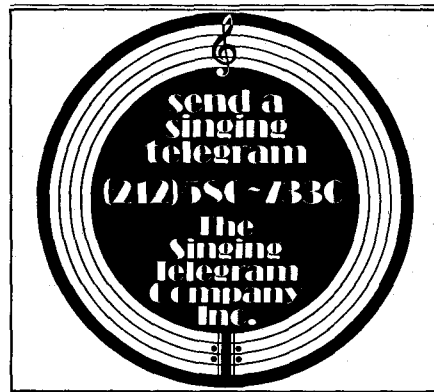
Unique "Huck" weaving kits / supplies—THE HUCKERY, P.O. Box 59NYM, Malverne, N.Y. 11565. (516) 599-4143.

ENTERTAINMENT

Catholic Singles Matching Club*—Matches guaranteed. N.J., N.Y., L.I., Westchester. (201) 795-0202; (201) 451-8719.

Christmas Elégante! Traditional Music. Soprano & Classical Guitarist, (212) 533-6942; 594-5113.

Exquisite Oboe, Viola, Cello Trio enhances special gatherings. (212) 877-0657.



Magician... Madeleine—All occasions, Ages, Participation, Reasonable rates, (212) 475-7785.

Caricaturist: My "victims" love being drawn and quartered. (212) PL 7-6300.

Original SINGING TELEGRAMS!
Coast-to-Coast...and London!
Musicbox inc.: 212-857-1821

Dates Galore! Meet new singles - anywhere. Call DATELINE - Free: (800) 451-3245.

Night Flight—The traveling Discotheque. A unique disco experience created just for you anytime, anyplace. (201) 627-9174.

Disco Systems - Discomobile—Makes Your Occasion... Anywhere... a... Hit!... Supercalafragilistic Music!... Expealadiocious Lighting!... (212) 729-7880.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. Free sample. PARTY VINE, 202 East 77th, NYC. (212) 861-4424 anytime.

See your date before you meet! Introlens - Video Dating. Westchester, Rockland, N.J., NYC. The intelligent alternative. (914) 428-6766.

Mystery Nights... Fund Raisers... Fun Show... MAGIC TOWNHOUSE... 752-1165.

Single? Discover Twelve East!... A highly selective private club providing parties, theatre, lectures, tennis, picnics, backgammon, skiing, trips. (212) 986-1580.

Hypnosis - Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Single?

START DOING IT!

Discover a new world of exciting people and stimulating activities at IDC, the nation's most unique and exclusive club for attractive, sophisticated singles. Thousands participating.

NEW YORK • BEVERLY HILLS • FT. LAUDERDALE
CALL NOW (212) 682-2040

Music On The Move*—The Disco Party with a touch of class. From the White House to Gracie Mansion. If your party requires the very best, call (212) 575-0704.

Caricaturist STEVE BRODNER draws crowds. (212) PL 3-2310.

Three Adult Party Games—unique clean games you'll never tire of playing. No props. Simple instructions. Send \$1.00 and self addressed, stamped envelope to: AFA ENTERPRISES, P.O. Box A, Kew Gardens, N.Y. 11415.

Rolling Records Has Your Music—Any occasion - Reasonable Rates. (212) 361-7540; 937-3772.

Disco-Van 2000*—The Traveling Discotheque! Spectacular lighting / Fabulous Music / Beautiful people... From a Park Avenue Hotel to a Kings Point Living Room... we have made the greatest winter parties even greater. Impeccable References. (212) 662-6312, 10-6 p.m.

Memories In Sound—Will tape record Weddings, Bar Mitzvahs, any Occasion in beautiful stereo-phonetic sound. (914) 723-7224.

Disco Knights Traveling Discotheque—Finest Sound, Light Show. (212) 465-8566.

STOY® Mobile Discotheque... Saturday Night Fever or Friday Night Fox-Trot! Music/Lights... Non-Stop... Since 1964. Make Your Party - Anywhere - The Big One!... (212) 986-4994.

Professional Strolling Violinists available for parties. Show tunes, pops, continental. Fiddlers Two. (212) 478-2982.

Larry Ozone's Traveling Discotheque—Chic Multi-Media Party Entertainment. Dance Music of Every Decade. Discotheque lighting and special effects. Dancers and Dance Instruction. Personalized service and party planning. Designed for all ages, every occasion and any location. (212) 969-2832.

Caricatures... For any kind of party! Call (212) 675-6975.

NEW YORK CLASSIFIED

JUDITH CRIST FILM WEEKENDS AT TARRYTOWN HOUSE

Judith Crist Film Weekends at Tarrytown House, now in their eighth year are a New York institution.

During the weekend, film critic Judith Crist is host to a leading film personality. The Hollywood guest's films are screened and are then discussed in a series of informal open conversations involving the audience, the guests and Mrs. Crist.

NOVEMBER 24, 25, 26

THREE PREMIERE FILMS

PREMIERE #1 THE DEER HUNTER STARRING ROBERT DE NIRO

An unusually stirring film about Vietnam. Directed by our special guest for the weekend, Michael Cimino.

PREMIERE #2 SAME TIME NEXT YEAR STARRING ALAN ALDA ELLEN BURSTYN

Based on the famous stage play about an annual romantic reunion.

PREMIERE #3 FEDORA STARRING WILLIAM HOLDEN MARTHE KELLER

In which director Billy Wilder tips his hat to the old-time star system.

Weekends begin at 7:00 PM Friday evening with a welcoming cocktail party to meet the visiting guest, then continue until the wrap-up discussion that follows Sunday's Bloody Mary Brunch. The fee of \$145 per person includes lodging for two nights (double occupancy), plus five gourmet meals, six feature films and many amenities, including bowling, tennis, billiards, The Sunday New York Times and walks in the countryside overlooking the Hudson River.

For further information, call Nancy Brautman—or send a \$30.00 non-refundable deposit.



East Sunnyside Lane
Tarrytown, New York 10591
(914) LY 1-8200
or
(212) WE 3-1032

ENTERTAINMENT/CHILDREN

"He understands children"... N.Y. Magazine Comedy, Puppets, Participation. "ROGER RIDDLE"... JU 2-4240.

Lovable, Laughable Puppet Shows... DONNA ROSE... Puppeteer... Ventriloquist. (212) 876-6335.

Pineapple presents her Magic & Mime Show for all occasions. (212) JU 2-8800

Cory the Clown, Gandalf the Wizard—Pantomime, Puppets, Ventriloquism, Illusions. (516) 295-3732; (516) 826-2500.

Sandy Landsman, The Music Clown—Songs, puppets, balloons, participation! (212) JU 6-6300.

Birthday Parties... Complete... Our Place - Yours... Magicians... Recommended... Good Housekeeping... Cue... New York Magazine... Times... MAGIC TOWNHOUSE, (212) 752-1165.

French Workshop for Children on Saturdays... Cercle Franco-Americain, 221-6864.

Don't Keep This Confidential—Magician for your parties, children's specialties. (212) 225-9552.

Outstanding Magic for Children... Live Rabbit... Balloon Animals... ALBERT TAVARES, (212) TR 4-1002.

"Rosie & Herbert"—Famous clown-mime duo. Juggling, magic and pantomime. (212) 925-3965.

Starmite Puppets—Delightful, Inexpensive. BARRY KEATING, 924-0942; 840-1234.

RESTAURANTS

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757. ***John Canaday - N.Y. Times Guide To Dining Out - 1976.

New

À BIENTÔT du Soir

Nouvelle cuisine
At 328 West 12th Street, New York City.
Reservations 212-924-3413. AE, DC.
Closed Monday.

GOURMET SERVICES

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

Mini-Palace in mid-Manhattan with perfect facilities and ambiance for private gatherings. (Wood-burning fireplace, grand piano, super sound systems). Catered by SUSAN HOLLAND (cover featured N.Y. Magazine). 245-5910 or 249-3739.

Mr. Babbington, Caterer Extraordinaire—Please call for my new Menu. (212) 737-0786.

For your party needs

Call Mr. Ralph Lee 486-1566
405 East 62nd Street

Party Planning Associates—When Only The Best Will Do. No Fee. (212) 249-3228.

The Only Place for professional party help. Equipment... Set-ups... Catering... LENDA-HAND, 362-8200.

Make Your Christmas Party Unforgettable...

Great parties only happen when the place, the food and the mood is fabulous. And, we've got three fabulous places for your party to happen at Thursdays, Wednesdays and Tuesdays restaurants. No matter what size party you're having (from 25 to 1000 guests) we can make it unforgettable. CALL

Rick Smith at 212-371-7777

Authentic English Recipes—Christmas Pudding, Cornish Pastries, \$1.00 each. P.O. Box 110, White Lake, N.Y. 12786.

Elegant Townhouse—with fireplaces, available for parties (catering, video optional). Reasonable, 758-0634.

Pavlova from Australia—Holiday Dessert \$1.25... V & KW, P.O. Box 1443, Eau Clair, W.I. 54701.

Magic Mushroom—We cater parties of uninhibited joy. (212) 737-9020.

WE THANK YOU FOR HAVING YOUR PARTY At The

*GENERAL MOTORS
*ROCKEFELLER FOUNDATION
*GETTY OIL *HERTZ CORP *AIR FRANCE
*NAT'L TV ACADEMY of ARTS & SCIENCE
*UNITED AIRLINES *NATIONAL SHOES
*ABC NEWS *FAMOLARE *MELLON BANK
*FOOTE CONE & BELDING *DIANA ROSS
*WNEW RADIO & TV *STEVIE WONDER
*METROPOLITAN ORAL SURGERY

Private Rooms Available
7 Days A Week Including
Friday & Saturday Nights

*WEDDINGS *SWEET 16's
*DINNERS *FASHION SHOWS
*COCKTAIL PARTIES
*BUSINESS MEETINGS
*BAR MITZVAHS
Call Peter Dorn—Mon.-Fri. 10 A.M.-6 P.M.
PL 5-6010 10 East 60th St. N.Y.C.

Free Deluxe Cheesecake Recipe—\$1.00 for postage/handling. Box 1601, NYC 10005.

Fêtes Complètes—Corporate or private themed parties from concept to completion. (212) 427-1771.

MOTOR YACHT

Manhattan's Most Unique Catering Concept

SPECTACULAR VIEWS OF MANHATTAN

Cruises Mar. thru Dec. • Heated/air-conditioned comfort
Elegant Foods • Impeccable Service • Groups up to 250

A PERFECT SETTING FOR HOLIDAY PARTIES

(212) 929-3585

Gladys Steiner Caters Private and Corporate Parties. Unusual hors d'oeuvres, bountiful buffets. (212) 233-6161; (201) 239-6992.

Bartenders Ltd.—Professional bartenders/waitresses - Excellent references. 288-9029.

NEW YORK CLASSIFIED

GOURMET SERVICES

Beautiful Barbarann's in the Theatre District available for private parties - Disco motif & epicurian catering - Some Xmas dates still available. Call RMP - 581-8051.

Flight Attendants are Beyond Flying—Professional Bartenders, experienced Hosts and Hostesses for your Parties. (212) 697-8120; 888-0321.

You're Having a Party—Need Bartender, Host, Waiters? (212) 532-4729.

The Fun Food People! We take glamorized hot dog, wurst, chili, pastrami, chinese, hot hero and sundae carts into your home or office... WILD WIENERS, Englewood, N.J. (201) 568-7611.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

Tarrine Maison (homestyle Paté)—Made to order. Homemade Fruitcakes - Made to order. 249-5641.

A Valentine Room Affair—A lovers fantasy dream room - Weddings - Personal and Corporate parties. Fine dining - dancing. 683-0044.

Party Hands—Bartenders, Waiters, Waitresses. Professional, Reasonable. Excellent References. (212) 687-4691; (212) 687-7647; (914) 725-5996.

BOOKS

Bereaved? Seeking Consolation? Send \$2, 8-page Booklet helped many people. Box 1349 NYM.

LEISURE ACTIVITIES

Learn-To-Ski Weekends in the Berkshires. Cross Country or Downhill: from \$73... Includes 6 meals... 2 nights accommodations... skis, poles, boots, daily instruction... use of tow... snowmobile rides... ice skating... tobogganing... indoor pool... whirlpool bath... saunas... dancing. Call Free (800) 628-5073 or write for brochure. OAK n' SPRUCE RESORT... Box #20, South Lee, Massachusetts 01260.

A Different Way To Enjoy Being Single—The Social Participation Club, featured and Praised in Sunday New York Times Magazine. For information call (212) 355-7874 or (212) 490-1041.

Play Manhattan's least expensive Racquet Sport at the APPLE PLATFORM TENNIS CLUB, 215 East 24th Street. Come see our World Class exhibitions. Call 864-0970 for introductory offer.

Tennis & Golf Instruction & Practice. EASTSIDE TENNIS & GOLF, (84th & 3rd). 472-9114.

Skin- & Scuba-Diving—Aqua-Lung School of New York. Individualized instruction starts weekly. Flexible schedules, all equipment. Certification. Fran Gaar, Director - P.A.D.I. - W-M #1. (212) JU 2-2800 24 hours.

VACATIONS

Lowest Airfares from New York—Denver \$158.00. Salt Lake \$221.00. Round-trip via TWA or United. Call SKI-O-RAMA before you book your Europe, Canada or Rockies Ski Vacation: (212) 895-1065 x40; (516) 485-1050 x40; (914) 428-4600 x40.

Vacation Rental—Skiing, hunting, fishing. Northern Berkshires. Elegant contemporary house completely furnished available December 1st - April 1st. Sunken fireplace, 4/5 bedrooms, sleeps 8/10. \$600 monthly or \$2,000 for season. 2 Bedroom apartment also available. (413) 664-6105.

Learn to Scuba Dive in 5 Days at finest U.S. dive resort. Year-round warm water. Inclusive package. (800) 451-4289.

Jamaica—Private oceanfront Cottage. Fantastic Cook-Housekeeper. Affordable. (212) 625-1716.

Puerto Rico Apartments—(Condado-Isla Verde) Pools, Tennis. (212) 755-4316; (203) 359-4600.

Thanksgiving in East Hampton—4 days at... BASSETT HOUSE, \$125. Breakfast/Thanksgiving Dinner. Reservations (516) 324-6127. Remember, we're open Year Round.

Ski Utah—Package includes airfare, lodging, lifts, \$395. NAVIGATOR CLUB®, (212) 931-6490.

Luxurious condominium, Florida Keys on beautiful Gulf of Mexico. Private club, pool, dazzling beach, tennis, sailing included. 223-0632.

"Best scuba, beautiful beaches, tranquility, small hotel "Casa del Frances", Vieques, Puerto Rico, Box 458, (809) 741-3751."

San Juan—2 bedroom, 1½ bath Condominium on Isla Verde Beach. 2 balconies, central air. Rent/Sale. (212) 448-1598.

Florida Island Vacation/ The Sailfish Capital of the World. Indian River Plantation on Hutchinson Island, 2 bedroom/2 bath completely furnished apartment homes from \$1,200 monthly. Oceanfront, riverfront, golf or tennis villas. Call or write: INDIAN RIVER PLANTATION, Suite 107, Bessemer Building, Jensen Beach, Florida 33457. (305) 286-1517.

TRAVEL

Airline and Travel Agents don't tell it all... call JB's WORLD, (212) 582-6670.

Go Away!... Published - Individually designed packages. Private Villas, Cruises, Club Méditerranée. Déjà Vu Travel, (212) 221-6657.

4 months Sailing, January - May—Couples share expenses. 873-1030.

Singleworld® Cruises & Tours—Free 32 page Catalogue. GRAMERCY, (212) 758-2433.

Karson Tours offering Jetset Destinations for Elite Singles! Worldwide, Guaranteed Shares. (212) 347-6810 - (516) 764-1818.

Negril, Jamaica—Seven miles - uncrowded beach. \$224-\$311 includes airfare, car, house. AEGINA TRAVEL, (212) 942-9500.

Santo Domingo—Week package - Airfare, car, hotel \$328. AEGINA TRAVEL.

NYC Car Rental—\$77/week unlimited mileage. AEGINA TRAVEL, 4779 Broadway, NYC 10034. (212) 942-9500.

Club Mediterranean Reservations—Worldwide. Space Available. "Rated 5 Star by CELEBRITY", (212) 354-1600.

Club Mediterranean and Hedonism Holidays "Hotline" call (212) 347-0539 - (516) 764-5301.

SCHOOLS

**Learn Woodworking
Learn Woodcarving
Learn Woodfinishing
Learn Framemaking
Learn Woodturning**

The Woodsmith's STUDIO

For a brochure on day/evening classes call (212) 684-3642

INSTRUCTION

Italian Lessons—Fluency, conversation, fun. Years of experience. BRACALI, 877-7904.

Reading—University Professor exceptionally skilled helping bright children and adolescents with learning difficulties. (212) 757-7931.

Read Faster - \$98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Group Tennis Clinics Now Forming—M-F and Weekends. Five 1 hour lessons \$40. Beginners - Advanced. We'll form groups and supply racquets. Also Private and Semi-Private lessons. All instruction by top pros. Free Parking. WALL STREET RACQUET CLUB, 269-8656.

PHOTOGRAPHY

Portfolio's for Models—Licensed fashion photographer will show you at your professional best. Reasonable. (212) 263-3975.

Best, creative Wedding Photography by Skye King, Rainey Day. 831-0900.

WORKSHOPS

Expand Your Creativity—Professional Artist Teacher invites you to her loft workshop in Manhattan. Learn drawing and painting thru printmaking. You will produce your own works of art suitable for framing. Individual instruction, small classes commencing November 20th. 736-0554.

COUNSELING

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

Pre-Marital, Marital, Menopausal—By appointment, 831-2426, Monday - Saturday.

Gestalt Group seeks members—Focus on developing closeness. Qualified group therapist. Free screening. (212) 787-6884.

Counseling and Psychotherapy for families, children, adolescents and adults. The Associated Therapy Center of New York. Licensed Therapists, graduated fees. (212) 924-8403.

Humanistic Feminist Psychotherapist—Skilled. University affiliated. Analytically oriented. Adults, adolescents. (212) 757-7931.

Psychotherapy - Marriage Counseling—Established Therapist - Psychoanalyst. Reasonable Fees. 874-3621.

Jewish - Gentile Couples counseled by non-denominational inter-marriage specialist. E. MAYER, Ph.D., (212) 781-7521.

Sexual Problems? Masters & Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

Be good for yourself and others, spontaneous / in-contact, authentic / loving, creative / disciplined, centered / aware, integrated / fulfilled. Multi-method. 371-3730.

Psychotherapy/Sex Therapy—Qualified, sensitive Woman Psychotherapist. (212) 535-4074.

Dr. Paul Caine—Practice limited to Hypnotherapy. Reasonable. (212) 683-1194.

Sex Counseling Surrogate Programs—Ph.D. Psychologist, East Side, Mid-town location. Call Noon to 7 p.m. 687-4813.

Leading L.I. Family / Marital Therapist—Individual, Group. Mature, sensitive, M.S.W., Ph.D. No Fee, Initial Consultation. (516) LY 3-6530.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

PERSONAL IMPROVEMENT

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

Contact Lens Wearers—Call 687-3880 for your reserved copy of Contact Lens Wearing Guide. For new or old wearers, specially-designed helpful hints on care and wear, together with advice on recent advances. Sample care kits available. **CONTACT LENS SPECIALISTS**, 489 Fifth Avenue, NYC 10017.

Smoking? Alcoholism? Tranquilizers? Barbituates? Highest success rates. **PROGRAMS FOR TREATMENT of DEPENDENTS**, (212) 582-2600.

Hypnosis! Weight, Smoking, Concentration, Self-Hypnosis! **PAUL CAINE, Ph.D.**, 683-1194.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Twenty years in operation. Medically Accepted. **PAWLING HEALTH MANOR**, Hyde Park, N.Y. 12538. (914) 889-4141.

for women only...

*the answers
to all your
health needs*

**Lincoln Towers
Medical Offices**
offers a unique setting catering
to Women's Health Problems

- Early Pregnancy Detection Test
- Family Planning
- Professional Counselling
- Complete Gynecological Exams
- NYS licensed Gynecologists

**Call the Medi-Line
212-787-8770**

**1995 Bway (cor 68 St.)
(near Lincoln Center)
Private Not A Clinic**

LOSE WEIGHT—No Diet, No Exercise. Written Guarantee. **NY CENTER FOR HYPNOSIS**, 288-3832.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. **BERKSHIRE MANOR**, Copake, N.Y. (212) 769-8089; (518) 329-1228.

You've had your last food binge! Free consultation. **THIN FOREVER!** 867-3466

Biofeedback: Stress Therapy! Learn to control stress through cybernetic self-regulation. Professionals. **Biofeedback Study Center**, (212) 673-4710.

LOSE 10-20 pounds first week Water Fasting. Stay at **HUBBARDSVILLE MANOR**, Hubbardville, N.Y. 13355, (315) 691-4051. \$125 weekly.

WEIGHT LOSS GUARANTEED

Ultimate Diet. Famous Traylor Method. Fasting. Juices. Special Diets. **FREE DAILY MASSAGE...** Sauna... Whirlpool Baths... Golf... Tennis... Bicycles... on 10 acres of giant pines, ringed by golf course and hiking trails. Only 40 Guests... Distinguished Reputation Since 1959.

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Hypnosis—Assertiveness, Phobias, Tension, Smoking, Weight. **LEO CALDERELLA**, (212) 242-8264.

Having trouble getting pregnant? Maybe we can help. (212) 734-5700.

DON'T BUY CONTACT LENSES

CONSUMER'S
GUIDE TO
CONTACT LENSES

by
Harry Hollander, O.D.

until you read this new 16-page Booklet "CONSUMER'S GUIDE TO CONTACT LENSES". Learn all there is to know about hard and soft lenses before you buy. Mail stamped, self-addressed business envelope for your complimentary copy.

Sight Improvement Center, Inc.
25 West 43rd St., NYC
Suite 316, 3rd fl. Phone PE 6-9636

We Dare You To Become Healthy—NEW AGE HEALTH FARM OF NEVERSINK, Neversink, N.Y. 12765. Brochure, (914) 985-2221. Lose pounds, negative thought & Keep Them Off, through our holistic program. Supervised Fasting, juices or water & natural foods. Sound of Music atmosphere, 2½ hours NYC, Your Retreat. New Seminars: Body... Dancing Theatre... etc.

Acupuncture—Licensed Acupuncturist - William Fan, 50 Bayard Street, #5M, Chinatown, N.Y.C. 11-6 p.m. (212) 964-8186.

Lose Weight Quickly/Permanently—Free private orientation. Personal service. Excellent client references. 683-7974.

FURNITURE

Fredrick the Mattress King—Discounts on name Brands, Bedding, Convertibles, Lifestyle Furniture. MU 3-8322.

Tremendous Discounts on Famous Name Furniture - Henredon, Drexel, Selig, Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

Brass Beds... See the best! **JOAO ISABEL**, 120 East 32nd Street, NYC. MU 9-3307.

Abacus Lucite Factory Outlet—Save up to 50% on the largest selection of lucite furniture and accessories. Conveniently located. 102 West 29th. 947-8990. Catalog \$1.50.

Great Scandinavian furniture for young people at **THE CHILDREN'S ROOM**, 687-3868.

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... **FURN-A-FIT WORKSHOPS**, Downtown - 453 Park Avenue South, 689-6634. Eastside - 228 East 51st Street, 755-7707. Open Sundays.

Sleep and Save! Discounts on brand name bedding: Mattresses, Convertibles, Platforms, Plus: large selection of authentic Brass Beds in heirloom designs. The **FURNITURE CONNECTION**, 165 East 33rd, MU 4-1678.

Furniture Wholesale Co-Op—Brand names. Mattress \$29; Frames \$9; Convertible \$98; Rugs \$29; Spanish Bedroom \$279; Brass Headboards \$19. 1326 Madison Avenue, 876-5838.

NORTH CAROLINA FURNITURE DISTRIBUTORS

BUY FURNITURE AT COST - PLUS PRICES.
CHOOSE 409 FAMOUS BRANDS AT COST
PLUS PRICES. DIRECT FROM LEADING
MANUFACTURERS. NEED FURNITURE?

Bedrooms, Dining Rooms, Living Rooms, Sofa Beds, Wall Units, Bedding, Etc. All Available for Direct Home Delivery.

NORTH CAROLINA FURNITURE DISTRIBUTORS
48 East 21st Street. • (212) 260-5850
Master Charge or Visa accepted
Mon. Sat. 10-6, Thurs. 10-8, Sun. Noon-5

Lucite & Plexiglas—Furniture, accessories, custom work, factory prices. **PLEXI-CRAFT**, 195 Chrystie Street, 10002. (212) 673-4550. Catalog \$1.00.

Sofabed Experts for 31 Years... Best Values! Featured in *Sales & Bargains*. Immediate Delivery! **FLAKS CONVERTIBLES**, 49 East 34 Street... Will Not Be Undersold!... Daily and Sunday. 679-2322.

\$200 Convertibles—NYC's largest selection of \$200 sofabeds. Values to \$400. Immediate Delivery. **JENNIFER HOUSE**, Downtown—28th Street, 404 Park Avenue South. LE 2-4697. Daily 10-7 p.m. Uptown—54th Street, 1014 Second Avenue, 751-1720. Uptown—79th Street, 1530 Second Avenue, 535-1242. Daily 10-9 p.m. Saturday 6. All stores open Sunday, 12-5 p.m.

MUSICAL INSTRUMENTS

Harpichords, Clavichords, Virginals—Kits and beautifully finished instruments. Free color catalogue. **ZUCKERMANN HARPSICHORDS, INC.**, Box 121-M, Stonington, Connecticut 06378.

MUSIC

Piano Lessons. Start—Beethoven, soon play Mozart Sonata, Chopin's Waltzes. 866-4420.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

Animal Housecall Service—Home visits by appointment. **DR. STEVEN GOTTSCHALK**, Veterinarian, (212) 741-0735; (914) 941-5220.

Cat Boarding—Home environment. Experienced. Pick-up/Delivery Manhattan. 966-1937.

Shih Tzu Puppies—AKC. Loveable males, \$250. (315) 476-6594.

no-nonsense pooch sanitation pouch • canvas tote/"my dog loves a clean N.Y." • sturdy 13" all metal shovel • plastic bags & paper towels colors: military green, black, brown, yellow, red and denim. \$11.95 & \$1.50 shipping N.Y. res. add. 95 sales tax	P.R.L. Enterprises P.O. Box #692 Cooper Station N.Y.C., N.Y. 10003
--	---

FOR SALE

Designer Blackglama Mink—2 years, perfect, sacrifice, \$4,500. (212) 288-5264.

French: Beds \$350; Marble topped dresser \$200; Sleigh bed \$3,000. BU 8-1333.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Wanted: Used handmade Persian Rugs, top dollar paid. Call **NEW YORK ORIENTAL RUG COMPANY**, Mr. Solo, (212) 889-0600; Evenings & Weekends (212) 687-5257; Out of N.Y. (800) 221-2082.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Silver. Premium Paid for 19th Century European and American Oil Paintings. Anywhere. **ACE GALLERIES**, (212) 260-2720.

SERVICES

Answering - Mail Service—\$4.00 per month. 1 month Free with this ad. 582-2600.

Change your clothes. I'll help any woman put together a tasteful wardrobe. **AMELIA FATT...** PL 7-6300.

SERVICES

Professional Shoppers—We will buy anything for you. Clothing, gifts, home furnishings. Evenings (212) 377-4999.

Research... Writing... Editing... by Professionals. ACADEMIC RESEARCH, INC., (201) 939-0252.

Holiday Gifts and Ideas—JUST FOR THE ASKING LTD., (516) 466-2157.

Kent Phillips—Copy - Enlarges Photos. Pay upon Acceptance. (4x5) BW \$1.00; 3/\$2.00. 315 Broadway, Bayonne, N.J. 07002.

Experienced Calligrapher: Announcements, Invitations, Poems, Letterheads, Menus, Illumination. (212) 794-9165.

\$3 Answering Service/Mail Service \$3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

Pet Stains??? Expertly Removed: Carpeting, Orientals, Sofas. CarpetClinics, RX 9-9190.

Jingle Bells, Jingle Bells—Christmas is on its way. Let JACKIE JOY be your Personal Gift Shopper. 289-6710.

Telephone Answering from \$5.00, Professional Service. Praised in "Sales And Bargains." METROLINES, (212) 691-5800. Direct pickup available.

Hang A Poet—Your favorite poem handprinted/framed. (212) 648-6232.

From \$4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

Imaginative Christmas Shopping Service—Corporate and Personal. Get your list together and we'll do the rest. 744-8844.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Studio Apartment Cleaning Specialists, \$20, Holiday Special - CLEANCO - 244-4270.

Your Handwriting Analyzed In Depth —\$15... Elisabeth King, Box 1290 NYM.

Put a limo in your life!

Wherever you're going... Airport, Office, Stadium, Garden... Shore, Ship or Show... Restaurant, Races or Ranch... Cotillion, Catskills or Casino... GO BY LIMO! Lean back and luxuriate. You don't have to be a millionaire to live... and look... like one. ANYTIME. ANYWHERE. Just call 212-786-0800. Corporate and personal charge accounts invited.



Xerox—Absolutely cheapest in town - 3.5 per copy with this ad. Minimum \$1.00. 595-1567.

RESUME SERVICES

The Correct Image: Resume/Career Service. RITA WILLIAMS, (212) 687-0890.

"Eye Opening Resumes" and Creative Job Strategy. CAREER PLANNING INSTITUTE, (212) 687-6270; (914) 946-1065.

Resumes and Cover Letters Determine Interviews. For the First and Best Impressions - Linda Layton REESPONSE CAREER COUNSELLING, (212) 228-8908.

LEGAL SERVICES

Bankruptcies, General Law—Reasonable. Law Offices, G. Oppenheim, (212) 682-7642.

New York Legal Consultants—Debra Nussbaum, Managing Attorney. Uncontested Divorces \$150.00. Personal Bankruptcy \$200 complete. Other fees on request. (212) 220-4510.

Attorneys—all legal matters, free consultation, reasonable fees. (212) 964-2500.

Attorney—Realty, Zoning, & Development expert specializing in the Hamptons... (516) 727-5544, RICHARD PELLICANE.

N.Y. Law Firm—Specializing in Personal Bankruptcy - \$200; Uncontested Divorce - \$150 plus costs - Other fees on request. (212) 964-0081; (212) 233-6550.

Established Park Avenue Firm—Quality Services - Reasonable Fees. (212) 532-6430.

Empathetic Divorce, Separation and Post Divorce. Legal Services by specialists. Free consultation Law Offices, (212) 349-7007.

Attorney, Over 25 years court experience—Free Consultation - Uncontested Divorce - \$150. Personal Bankruptcy, other legal matters - Reasonable. LOUIS STARK, 354-5225.

Pistol Licensing—All firearms matters. Experienced. Highly successful. (212) 687-2920.

Midtown Law Firm—Legal representation for all your personal and commercial matters. (212) 997-1048.

HEALTH/BEAUTY SERVICES

Waxing—Fast, expert. Full legs including bikini line \$18. ESTETICA, 305 East 53rd Street, 753-0475.

Suzanne De Paris Salon—Praised by International Beauty Editors. Deep pore Facials, Corrective Make-up With Natural Products, Individual Eyelashes - Tint, Waxing, Cellulite Paraffin Massage, Long Tipped Nails, Paper Manicure, Pedicures. 509 Madison Avenue (53rd Street) Suite 610, 838-4024. Credit cards accepted. Open Monday thru Saturday.

**Hair Today...
None Tomorrow.**

Lucy Peters

**THE UNIQUE
ELECTROLOGISTS**

UTILIZING THE REMARKABLE
INSULATED BULBOUS PROBE
PROVEN, IMMEDIATE AND
PERMANENT RESULTS

Editorialized Nationally in The N.Y. Times
Magazine, Vogue, L'Officiel & American Home.
Manhattan 486-9740 Queens 830-0330

Electrolysis—Skillful, Ethical. \$6.00 - 15 minutes, \$10.00 - 30 minutes. 826-6316, M-F.

If you weren't born with thick hair you're not out of luck

Add Volume and Texture Without Damaging Your Hair
Acid Balanced Wave and Cut

\$50.

JOHN CASH SALON
19 West 55th St., New York, N.Y.
(212) 757-3874

Hair Weaving and custom hair pieces for men and women by licensed stylist. Free private consultation by appointment only. 15% discount with ad only. SANZIO, 45 West 57th Street, N.Y.C. 758-7661.

Miss Eve's Skincare—Specializing in deep pore cleansing and facial toning. By appointment only call 249-5641. Licensed.

Nails By Sylvia—Sculptured nails, wrapping manicure, European pedicure, waxing. 242 East 71st, (212) 472-1743.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

New Method of Hair Removal: The Insulated IB Probe. Waxing, European Facials, Acne Treatment & Eyebrow Shaping. RADIANT SKIN CARE, 140 West 57th. 582-5338.

Waxing, Manicure, Pedicure—Deep Pore European Facial. Credited by 22 National Beauty Editors. Both whole legs and bikini line in 20 minutes. INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240.

Electrolysis, Waxing, Facials... all skin types. Recommended by leading Physicians and Beauty Editors... LENORE VALERY 119 West 57th Street, (212) 757-6585.

HOME/BUSINESS IMPROVEMENTS

Compulsive Perfectionists will paint your apartment flawlessly. Expert wallcovering. Excellent References. Reasonable Rates. (212) 362-9763.

Wallscapes—Hand painted Murals from Michelangelo to Mondrians or original designs for any wallspace. Residential, Commercial... References. 998-9617; 595-4677.

Interior Design Services—For your windows, Custom Roman Shades, Balloons, Austrians, Laminated and Regular Verticals, Riveiras, Woven Woods. Factory to you, to 50% off, your fabric or ours. (212) 471-4150 - (516) 374-1150.

If you anticipate renovating your kitchen, bath, apartment, co-op, brownstone, or building, call us. We have specialists in design and renovation with 25 years experience. THE INDEPENDENT CRAFTSMEN'S GUILD... 532-3030.

Apartment Painting - Wallpapering—Small and Medium jobs only. Call MR. PURVIS, 624-0704.

Golden Floors—Professionally scraped, stained, waxed, polyurethaned. Call 654-7687.

Verticals, 13' x 7' - \$149. Levolor mini-blinds discounted. Free installation. (212) 427-5000.

Be it ever so humble or grand—There's no place like home. Let me help you make it lovelier... INTERIORS by ANITA SANDS, (212) 744-9236.

Painting Service—Apartments, Cooperatives, Houses. Quality craftsmanship. References. 777-8901.

Interior Decorating and Design—For The Tastefully Minded. For You? Call for Appointment, 873-4726.

NEW YORK CLASSIFIED

Emergency Repairs—24 hour service, burglary damage, leaks, fuses, electrical, plumbing. Carpentry work, fastening - attaching shelves, pictures, etc. to walls. Handy Woman Service by Mothers and Daughters Construction Co. 475-9440.

Kitchen Specialists—Published interior designer will create unique working spaces. (212) 794-0992.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

Supergraphics - Murals—Designed with you in mind - Reasonable. 523-5557.

Quality Custom Wallcovering/ Painting / Graphic Design. Residence / Showroom. 942-7524.

Fine Cabinetry—At competitive prices. Serving all Manhattan. Please call: PETER SPINELLI, 838-3330.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 247-7799.

Michael Wiener, A.S.I.D.—Residential and Commercial Interior Design, by appointment only, (212) 689-2986.

Floor Metamorphosis—Wood flooring, vinyl tile installations. 5 year guarantee. Shop around - We'll beat any professional price! NEW YORK FLOORMAN, INC., 289-2900.

Wholesale Verticals/Levorlor Blinds to 50% Discount!... Commercial/Residential... N.Y. ... N.J. ... Connecticut... (212) 244-4270.

Fine Painting—Very neat, excellent references. DENIS CLEARY, 254-4244.

Fine Painting, Striating, Marbalizing, Glazing. Decorator Service. CI 6-9473.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Renovating—Specialists in Kitchen - Bath. Servicing Designers, Architects. 246-9477.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

Professional Painting—Private Houses, Coops, Apartments. Quality workmanship. Fully insured. Free estimates. 654-2015, 24 Hours.

Ceramic Tile—Large selection Floors - Walls. Installations. Repairs. THE QUARRY, 183 Lexington (31st), 679-2559.

Leaky Faucet? Blinds, shelves, fixtures, to be hung? Window stuck? Outlets broken? Before the year is out you'll need us. In fact, you may need us right now! PROFESSIONAL HANDYMAN Service... 532-3030.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Levorlor Riviera's - Vertical Blinds—Guaranteed Lowest Prices. Price them around... then call: KHP INC., Established 1946, (212) 238-5353.

Levels For Living—Modern Architect/Interior Designer will design your Commercial/Residential space. Specialty - Carpeted Platforms. 532-4989.

Carpentry, Painting, Electrical Work—Specializing in large Renovation. Fully Insured - References Provided. ARTISTS & CRAFTSMEN CO-OP, 249-8885.

Contracting & Kitchen Centre—Designer / Builder / Contractor offering complete remodeling service, custom kitchen, baths, alterations. 20 years professional service. References. (212) 994-1205.

Painting, Paperhanging, Cabinetry, Tiles—Top Quality, Servicing Decorators/Co-ops. Extremely Reasonable. 246-9477.

Last week we fixed a sweet elderly Lady's faucet, re-hung a drape and lamp, put up shelves and had a nice cup of tea, all for only \$35.00. Can we help you? THE PROFESSIONAL HANDYMAN SERVICE, 532-3030.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

GREENERY

Professional Plant Care—Homes—Offices: Maintenance, Selection, Repotting, Treatment, Vacations. GREEN GREER®, (212) GR 5-4846

LICENSED MOVERS

The Padded Wagon—Antique & fine arts specialist. Fireproof storage vault, our own warehouses. Packing, crating. Household and commercial. Free Estimates. Master Charge. #709, 692 Greenwich Street; 120 West 107th Street, Manhattan. 222-4880.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339. 211 West 28 Street, NYC. 594-3535.

The Mother Truckers. 3 hour minimum. Storage. 741-3380-1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742. 675 Hudson St, NY.

Rainbow Movers — Friendly professionals. Household, Commercial. Packing, Storage. (212) 431-8550, 290 Lafayette, #1747.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Household & Commercial Moving. Personal Estimates. Immediate Service. 677-7930.

Imperial Van Lines—Long Distance, Overseas, Containerized Storage... California, Florida Specialists. Packing, crating. 125 Barrow. I.C.C. #65665. (212) 622-5858.

Bloomingdale's Quality; Woolworth Prices. BROWNSTONE BROTHERS, 426 East 91st, #1665. Save time, money with nearby storage. Greenhouse for plants. 289-1511.

American Van—Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670. 17 West 96th Street, NYC.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., Oregon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

Moving?... You'll love our low rates. S & D QUICK MOVERS, #399, 91 East 2nd, NYC. 228-1900.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Hud Movers. Call & compare rates. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

Nuhorizons Movers—Low Rates! 891 Bruckner Boulevard, #1753. Professional/Quality Service. Free estimates, Guaranteed. (212) 993-6200.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC, 777-8774.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Graduate—Often recommended. Local / Long. #1706, Storage. 420 West 119th, 864-7640.

Upper East Side Specialists—BROWNSTONE BROTHERS, 426 East 91st, #1665. 289-1511. Storage.

Metro Movers: Transition without trauma. #1711, 260-4013, 219 Bowery.

Eilat Movers Inc.—Our rates are insane. Household or commercial. #1652, 1661 York, 424-7708; If no answer 592-3964.

Nice Jewish Boy with Truck and Warehouse, storage, pianos. Phone estimates. "I care". 7 days/ Nights. 925-1043. #1678, 157 Hudson, NYC.

TRUCKERS

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 431-6328.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Rent a Man and a Van—\$100 per Day. (Days) 679-4331; (Nights) 694-5615.

#1 Truckers—Careful, responsible, courteous. Call for free estimate. CA 6-6670.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

Gay Truckers—Local, Long Distance, Storage, Packing, Crating. 622-5944.

MERCHANDISE OFFERINGS

Vertical Blinds... Professionally Installed Within 72 Hours... Horizontals too!... Consultants to Designers... Decorators... Architects. WINDOW FASHION FACTORY... (212) 435-6326.

Christmas gift for your customers—Your logo on T-Shirts and canvas bags. 362-6320.

Fur Coats - Jackets—Pre-season Sale. KAISER FURS, 363 7th Avenue, (212) 564-0124.

Special Veteran's Day Sale

This week only we're offering incredible values on all our merchandise - Designer skirts, blouses, blazers, coats, and more! Take an additional 10-15% off our already discounted prices and save even more than you did before. Shop "Designer" at Wholesale; Buy more for less at -

PARIS FASHIONS

Open daily 10-4, Saturday 10-3. 279-6019
270 West 38th Street 17th Floor



Fall Famous Designer Clothes at Factory Prices—Suits selling for over \$200, here \$125; finest wool melton coats selling at \$250 - \$400, here \$179 and up; peacoats selling at \$180, here \$89 - \$99; storm-coats selling at \$275, here \$179; skirts, slacks \$45; separates, blazers, blouses, etc. BETTER MADE COAT & SUIT CO., 270 West 38th Street, 12th floor... (LO 4-1798). Monday - Friday 9-5; Saturday 9-3.

MERCHANDISE OFFERINGS

Beneath It All—Fine lingerie, nightwear, and other wonderful things. In Greenwich Village - 161 7th Avenue South, 929-7738.

Sheepskin, Leathers, Coats & Jackets—Direct from manufacturer. 40% to 60% off comparative values. Largest selection, including French and Spanish Shearling for men and women. Matching sheepskin hats and mittens. SAN MICHEL, 396 Fifth Avenue (36th Street), 2nd Floor. Also White Plains and Englewood. (212) 736-2000.

Lucite & Plexiglas—Furniture, accessories, custom work, factory prices. PLEXI-CRAFT, 195 Chrystie Street, 10002. (212) 673-4550. Catalog \$1.00.

For Swingers Only! Delight party guest with this sleek, new, percussion instrument... the Disco-Shaker. It sounds like a maraca and creates lots of rhythm, fun and excitement! \$3.98/pair plus \$1.00 shipping and handling. Assorted colors. Money back guarantee. D&G MARKETING, Dept. M118, P.O. Box 4155, Thousand Oaks, California 91359. (615 Hampshire).

FACTORY SHEEPSKIN COAT SALE

PRICES SHEARED TO A FRACTION OF WINTER PRICES

Buy now and take advantage of our incredibly low prices. Sheepskin is the most wanted coat of the season. It caused a sensation last winter in below zero weather. It's warm yet light, sturdy and durable, and great looking on guys and gals. And we've got em, hundreds to choose from. If you're hard to fit no problem, we're the factory, we customize from sizes 4 to 52. Charge it now and save! Bank Americard and Mastercharge Honored. Open 7 Days. Call outlet nearest you for hours.

AMERICAN SHEEPHERDER

N.Y. City 920 Broadway (bet. 20-21 Sts) 212 777-1213
223 E. 58 St. (bet. 2nd & 3rd Ave.) 212 752-0001
186 Merrick Rd., Merrick 516 623-4600
(1/2 mi. east of Meadowbrook Pkwy.)
Long Island 207 Old Country Rd., Westbury 516 747-3757
(across from Roosevelt Field)
Bklyn. 788 E. 31 St. (Cor. Ave. H & Flatbush) 212 258-0828
Chicago 316 N. Michigan Ave., 3rd Fl 312 782-3453
Skokie 3836 Dempster 312 675-0021

How do you like your fur? The long and short of it - we have them all! 3" see - come save. Sy & Joe, I. BRODY & SONS, 350 Seventh Avenue (4th floor), New York City (between 29th & 30th). Monday - Friday, 9-6; Saturday, 9-3. 947-2982. Fur Merchants since 1929.

SHEEPSKIN COAT MANUFACTURER

(one of the Worlds Largest)

OPENS HIS DOORS TO THE PUBLIC FOR THE FIRST TIME!

BUY NOW

AT LOW DIRECT FACTORY PRICES

	REG.	OUR
MENS 3/4 COATS	\$300	\$169
LADIES 3/4 COATS	\$225	\$145

PLUS ADDITIONAL STYLES

INTERNATIONAL SHEARLING CENTER

512 7th AVE (38th St) 40th FLOOR
(212) 354-7915
OPEN DAILY 9-6 p.m. SAT 9-3
Credit Cards Honored

Furs - Furs, - Furs—Silver Raccoon, Blackglama Mink, Canadian Lynx, Muskrats, Nutria, Foxes and one of a kind odd furs. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday: 10 a.m.-5 p.m. Saturday. CH 3-4847.

fine furs for less

latest styles in quality furs

germaine inc.
Open Daily From 10-5 Sunday From 11-4
330 seventh ave ox 5-0645

Television... Appliance... Bargains... New... Warranted... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Abacus Lucite Factory Outlet—Save up to 50% on the largest selection of lucite furniture and accessories. Conveniently located. 102 West 29th. 947-8990. Catalog \$1.50.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

Discount Prices on Major Appliances, TV's, Stereos. Free Delivery. W.E.L. DISTRIBUTING, (212) 423-4170.

Unusual Handwoven Gifts—Sample Swatches \$1.00. SASSAFRAS UNLIMITED, Box 1348 NYM.

National Brands—Major Appliances, Televisions, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

THE PERFECT GIFT FOR THOSE 3 VERY SPECIAL SOMEONES

It's QUADRACHESS, the sensational new game that challenges you to outwit up to 3 opponents. And if you happen to have only one special someone, QUADRACHESS is just as great for two.

Quadra Chess

- It's a terrific social evening.
- It's a strategic mind-boggler.
- It's great fun for the entire family.
- It's a marvelous Christmas gift.
- Money refunded if not satisfied.

\$24.95 postpaid - send check or m.o. (no COD's)
MULTICHESS SALES, PO Box 825, Oakland, N.J. 07436

Handknitted Norwegian Sweaters—\$79 up. PEER GYNT, Pound Ridge, (914) 764-5482.

Oh! For Heaven's Sake! Visit the incredible gift shop. Catalog \$1.00. OH! FOR HEAVEN'S SAKE!, 312 East 46th Street, NYC 10017, (212) 557-1992.

FONDA'S

Newly Arrived Merchandise
Unique Boutique. Designer Gowns, Dresses, Sportswear (Perry Ellis, Carol Horn, Kenzo, Bagatelle, Willy Wear, etc.). Beautiful Mint Condition Antique Clothes. Genuine Victorian Whites. Silks, Satins, Lace, Beaded Dresses & Shawls. All at wholesale or discount prices. 10:30-7:30, Monday-Saturday. Late Nite Thursday, Sunday, Noon-6 p.m. 168 Lexington Avenue (30-31), 685-4035.

Levolor Rivas, Vertical Blinds—We'll beat any prices in the Metropolitan area. (212) 745-0501.

Leather—Handstained and handcrafted by us. The finest available. Caps, Clothing, Bags, Business Cases, Custom Design. Send \$1.00 for catalogue to: THE BAILEY WICKE, 318 Washington, Cape May, N.J. 08204.

Be First On Your Block... Oriental Feeling Stone now available in U.S. Used in Asia for 500 years to relax, bring joy, happiness. Fact? Fiction? Great conversation piece! Instructions included. \$3.95 plus 50¢. SUZEE ENTERPRISES, Box 550, Bardonia, N.Y. 10954.

THIS IS THE YEAR OF THE BEAD!

and we are inordinately proud of our fascinating collection of 14K beads spiced into mauvy-pink fresh water pearls or cranberry garnets. See also the earthy cinnamon carnelians and dappled tigereye. We've got the blues too in lapis and turquoise - and a rainbow of semi-precious necklaces to tempt and entice. Didn't you know that originality and excitement begin upstairs at

Edna Nelkin & Goldie Blum INC.

790 MADISON AVE. (at 67th St.), NEW YORK, N.Y. 10021
(212) 249-0681 • SUITE 205 • CLOSED MONDAYS
Open Daily 10 a.m.-4 p.m., Saturdays to 2 p.m.

Free Catalogue—Innovative and dependable outdoor equipment: parkas, vests, rainwear, backpacks, soft luggage, sleeping bags, Geodesic and A-frame tents. THE NORTH FACE, Catalogue Office, 1234 Fifth Street, Berkeley, California 94710.

Typewriters, portable Electrics and reconditioned IBM's. 'New' - SCM 2200, \$239.00, SCM Vantage \$249.00. WOLFF OFFICE, 1841 Broadway, 581-9080.

Order For Christmas Now—Music Stands ("Best Bets"); Plant Stands, Cedar-lined Blanket Chests. Other items made to order. MICHAEL DUNN, Woodworker, 242-3867.

Citrus Sale! Tree-ripened home delivery. Special 1/4 Bushel \$8.95 postpaid. Specify Oranges, Grapefruit, or Mixed. Out 20th Year. Free brochure. BLUE HERON FRUIT SHIPPERS, 7440C North Trail, Sarasota, Florida 33580.

Crystal Chandeliers
Lighting Fixtures of Every Description!
FACTORY TO YOU PRICES!
OPEN SATURDAY & SUNDAY.
CHANDELIER WAREHOUSE
40 Withers St. Greenpoint, Brooklyn (212) 388-6800

Another LFO! N.Y.'s largest manufacturer of sheepskin and leather fashions now has two great outlets. Our huge selection of outerwear found in our original N.J. outlet can now also be found in our warehouse facility in NYC - at the same remarkable 25-40% discount from retail prices. LFO FACTORY OUTLET, 100 Passaic Street, Garfield, N.J. (201) 773-8872. QUALITY MENSWEAR, 162 5th Avenue, 8th floor, (212) 243-0836, home of hand-tailored suits and jackets.

EMPLOYMENT OPPORTUNITIES

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RESPONSE CAREER COUNSELLING, (212) 228-8908

Hollywood Decorators need Interior Decorators to merchandise, sell. (212) 739-1220.

Secretary/Assistant to International Lawyer—I am recruiting my successor for a job I have held & enjoyed for 10 years. Intelligence and curiosity, as well as decent secretarial skills, are required. A developed taste for irony and a working knowledge of a second language are desirable. Experience in a law office is not necessary. Good salary, pleasant working conditions and benefits. Send C.V. to Box 1347 NYM.

Nyack house needs weekly cleaning—Help! Alan Rich, NYM, write don't phone.

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

Huge Village Townhouse—Three bedrooms, fireplace, laundry, finished roof, furnished, \$1,850. 925-2968.

For Rent—Elegant, fully furnished, Turtle Bay Brownstone. 7 rooms, garden, woodburning fireplace, a/c. Direct. \$3,100 per month. Flexible terms. (212) 371-2376, 9-5.

Park Avenue and 72nd Street—Charming 1 bedroom apartment. 2½ year remainder of lease. \$825 per month plus small fixture fee for terrace. Call 759-0988.

Fort Lauderdale, Florida—1 Bedroom, 2 bath, furnished, duplex apartment, private dock, pool, shuffleboard, walk to beach and shops. Season rates \$450/week; \$1,200/month. Write: Mrs. Thaler, 3111 Northeast 27th Street, Fort Lauderdale, Florida 33308.

Brooklyn Heights, Historic District—Newly renovated 12 story building. 1, 2, 3 & 4 bedroom apartments. Call 624-2300; 855-5800.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD, (212) 794-9494. Recommended... *N.Y. Times* Careful screening. Brochure available. 127 East 69th Street.

A Comfortable Approach for Selective New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

Co-Ordinating Lifestyles—Experienced Roommate Referral Service specializing in perfect matches via detailed screening/personal counseling. We deal with You, your specific needs. "Our Name Is Our Intention." 645 Madison (60th Street). Please call for appointment, 688-2060. Registered with Better Business Bureau.

APARTMENT WANTED

President of Major Bank needs luxurious 3 or 4 bedroom, furnished sublet. Please call Joyce, 421-7774.

CO-OPS/CONDOMINIUMS

Brooklyn Heights Cooperative—Sprawling 8 rooms, excellent condition. 384-2150.

Brooklyn Heights—Beautiful Brownstone Co-ops, recently renovated, heart of Brooklyn Heights. Duplex and Simplex units from \$50,000 - \$75,000. (212) 998-8201.

Brooklyn Heights—New Offering. Luxury 1 & 2 bedroom suites, harbor views, 24 hour doorman, A/C, parquet floors, roof terrace. \$10 to \$15M cash down; maintenance \$300 - \$500. TOWNHOUSE INTL., 522-6501.

SUBLETS

Corporate Apartments—Fully furnished, with maid service. Eastside locations. Flexible terms. 586-6575.

1 Bedroom Apartment—Maid, Lincoln Center, December - May. 873-1030.

The Place & Space Agency—There's a place for you, And for your budget too. Furnishings to suite your flare, Any size, anywhere. Call us, we'll take you there. (212) 697-3114 Sunday thru Friday, 9-6.

60's East Luxury Building—Exquisitely furnished, spacious living room, huge dining area and bedroom, 2 baths, terrace, southern exposure. \$1,500. Bonnie Cole, 245-7541.

BUSINESS SPACE AVAILABLE

Artists... Rent Gallery space on West Broadway. 1,000 square feet, ideal for individual artist's shows or exhibits. Available for weekly or monthly rentals. Call Angus J. Bruce, AJB Aesthetics, (212) 226-3658.

Professional suite between Park/Lexington. 5 rooms, garden, separate entrance, in privately owned townhouse. BU 8-4081.

HOUSES AVAILABLE FOR SALE/RENT

Church For Sale—Renovated living quarters - Cooperstown, N.Y. (203) 359-3430.

Southold, L.I.—Bay waterfront, large living room, fireplace, 4 bedrooms, 2 baths, kitchen & dining, screened porch, garage, \$87,500. (212) 489-4263 days.

East Hampton "Group" House—Realize \$10,000 - \$12,000 yearly. High income producer. 6 Bedrooms, 2 baths, \$78,500. Owner (212) 838-0313 evenings.

LAND AVAILABLE

Westhampton Beach—Prime ocean building lot, jetty area. (212) 935-1583.

Nantucket—Beautiful building lots at an incredible price of \$16,500 for 1½ acres. Other land and homes for sale. The MAURY PEOPLE Real Estate, 23 South Water Street, Nantucket, Massachusetts 02554. (617-228-1881).

WINTER RENTALS

Breckenridge—Five bedroom ski house. Car can be left at Denver airport for arrival. Sleeps eight - twelve. Decorator furnished. Five minute drive Breckenridge slopes. Near Keystone, Irapaho, Copper Mountain, Vail. Joyce (212) 532-5157. Write Breckenridge Properties, 134 East 38th Street, N.Y. 10016.

Boca Raton—New townhouse, 2 bedroom, 2½ bath, on beautiful lake, golf course, swimming. Available December - April, \$1,500/month. (305) 482-1639.

Hunter Mountain—3 bedroom condominium on mountain. Weekends and Christmas rental. (212) 935-1583.

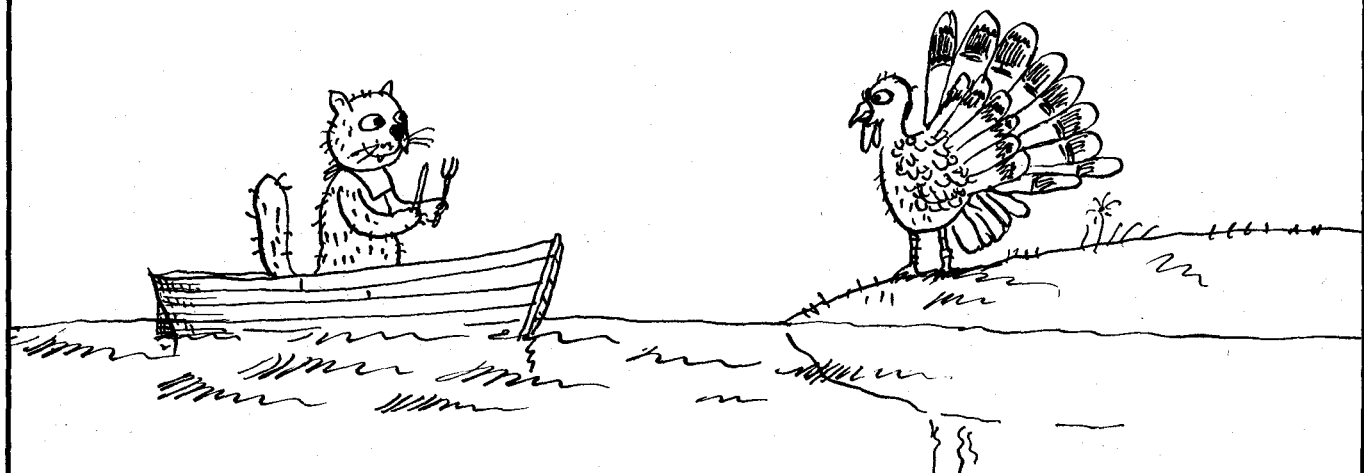
Spacious Designer's Lodge, Mt. Snow, all conveniences, \$350 weekly plus utilities. (203) 434-7625.

FOREIGN REAL ESTATE

Acapulco—Beautifully furnished 2 Bedroom, 2 Bath Condominium on Beach. 2 Pools. Maid - Cook. \$750 per week, November - April. Principals. (914) 452-0194.

Ironshore, Montego Bay—Fully furnished 4 bedroom Resort Villa. 4 bathrooms, dining and living rooms open unto patio, filtered swimming pool overlooking Caribbean. Sailboat, private beach club and golf facilities. \$85,000. (416) 224-5156.

Because of the Thanksgiving Holiday, Classified is closing the Christmas Gift Issue dated December 4th on sale November 27th, Monday, November 20th at 3 p.m. instead of our normal closing on Tuesday.



ART & ANTIQUES

This is a biweekly Section for Galleries, Antique Dealers & Auction Houses limited to Display Ads only. Display Ads are sold by the inch. The Introductory Rates for this Section are as follows: 1 time ad—\$134 per inch; 2 consecutive ads—\$117 per inch each; 3 consecutive ads—\$109 per inch each; 4 consecutive ads or 13 during the year—\$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

PLAZA

FINE ART AUCTIONEERS • SINCE 1916

1978 WINTER SCHEDULE

Thursday, November 2nd at 12 noon
19TH CENTURY ENGLISH & CONTINENTAL FURNITURE, DECORATIONS & ORIENTAL RUGS.
From the Estate of Louise Keyes, a Locust Valley Estate (name withheld by request), & other owners.

Thursday, November 9th at 12 noon
18TH & 19TH CENTURY ENGLISH & CONTINENTAL FURNITURE, DECORATIONS, FANS, ORIENTAL RUGS, 19TH & 20TH CENTURY OIL PAINTINGS & WATER COLORS.
From the estate of Bertha Schaeffer & property formerly in the collection of Jo Mielziner with additions.

Thursday, November 16th at 12 noon
VICTORIAN FURNITURE, STERLING SILVER, ORIENTAL RUGS, IVORIES & OTHER DECORATIONS.
From a Connecticut Estate (name withheld by request), & other owners.

Wednesday, November 22 at 12 noon
ENGLISH, FRENCH & CONTEMPORARY FURNITURE, STERLING SILVER & DECORATIONS.
From Various Estates sold during the past season, & other owners.

Thursday, November 30th at 9:30am
UNREDEEMED PLEDGES SOLD BY ORDER OF THE PROVIDENT LOAN SOCIETY OF NEW YORK.

Thursday, December 7th at 12 noon
18TH & 19TH CENTURY FRENCH & CONTINENTAL FURNITURE, DECORATIONS & ORIENTAL RUGS.
From the Estates of Harold A. van Buren, Laura R. Debevoise & other owners.

Thursday, December 14th at 10am
UNREDEEMED PLEDGES SOLD BY ORDER OF R. SIMPSON & COMPANY OF NEW YORK.

Thursday, December 14th at 11am
FINE JEWELS
From the Estates of Laura R. Debevoise, Elizabeth Chrystie Manny (Part II), other owners, a liquidation of a prominent jewelry manufacturer's inventory, and properties sold by order of the Trustee in Bankruptcy of the assets of Dora Dodge Moran and Daniel D. Moran, deceased, and John F. Dodge.

Thursday, December 14 at 8pm
CONTEMPORARY PAINTINGS, SCULPTURE, DRAWINGS, PHOTOGRAPHS AND OTHER WORKS OF ART.
Sold for the Benefit of the Artists' Mobilization for Survival.

Friday, December 15th at 10am
18TH & 19TH CENTURY MILITARY, FASHION & CAMPAIGN BUTTONS & MEMORABILIA.
From the Estate of Harold A. van Buren.

Thursday, December 21st at 12 noon
ENGLISH & AMERICAN FURNITURE, DECORATIONS & ORIENTAL RUGS.

THE LARGEST AMERICAN-OWNED FINE ART AUCTION HOUSE

PLAZA ART GALLERIES, INC.

406 EAST 79TH STREET, N.Y., N.Y. 10021 (212) 472-1000

QUAINT SHOPPING VILLAGE

30 minutes from Manhattan by car or train. Port Washington Harbor, L.I. Many Antique Shops and Art Galleries. Much to see and buy at fair prices - Fine Quality.

Main Street - Library to Town Dock

L.I.E. to exit 36. North to Main Street

NORMAN ROCKWELL

Original Oils, Drawings, Graphics also

SIMBARI, NEIMAN & PHELAM Oils

Carlyle Art Gallery

16 E. 78 NYC/ 212-535-9443

recent work

JOHN STONE

November 14 - December 3, 1978

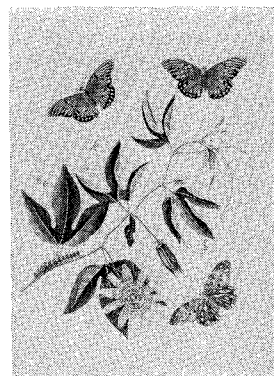
Opening: Sunday, November 19

ATLANTIC GALLERY

81 Atlantic Avenue

Brooklyn, New York 11201 • 624-8795

Christie's Forthcoming Sales:



John Abbot and Sir James Edward Smith. *The Natural History of the rarer Lepidopterous Insects of Georgia*, London 1797 2 vols, contemporary red morocco, A SPECIAL COPY WITH THE PLATES PRINTED ON VELLUM

19th and 20th Century Prints
Thurs., Nov. 16 at 10:30 a.m.
and 2:00 p.m.

Printed Books and Manuscripts
Fri., Nov. 17 at 10:30 a.m.
and 2:30 p.m.

Important French and Continental Furniture, Objects of Art, Tapestries and Sculpture
Sat., Nov. 18 at 10:30 a.m.
and 2:00 p.m.

Japanese, South Asian, and Other Oriental Works of Art
Tues., Nov. 28 at 10:30 a.m.

Exhibition five days prior to sale date, 10 a.m. to 5 p.m., closed Sundays and Mondays.

Telephone (212) 371-5438 for additional details.

Write Christie's, Dept. 11, 502 Park Avenue, New York, NY 10022 for a complimentary copy of our fully illustrated brochure on current sales.



Christie's

Fine Art Auctioneers since 1768

502 Park Avenue New York, N.Y. 10022
(212) 826-2888

Christie's standard charge to the Seller will be a commission of 10% in addition to the 10% premium paid by the buyer as part of the purchase price.



ANTIQUES SHOW & SALE

11 a.m.-10 p.m. Friday 11 a.m.-5 p.m. Saturday
ADMISSION \$2.50 (Luncheon Available)

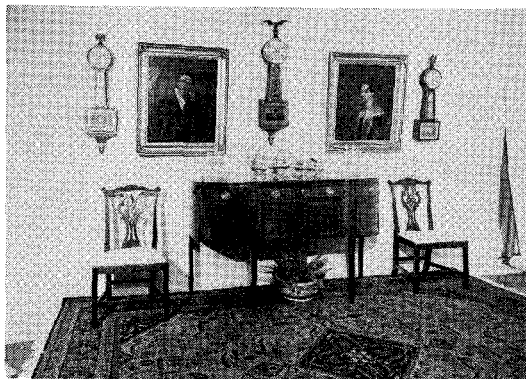
PLYMOUTH CHURCH of the PILGRIMS
75 Hicks Street Brooklyn Heights
NOVEMBER 17 & 18

November 15 at 10 a.m.

Americana Sale

Furniture Accessories Paintings

The estates of Duncan Graves, removed from Washington, Conn.;
Alice McCutcheon Scudder, Greenwich, Conn.; Grace Thatcher, East Hampton, New York.



EXHIBITION

Saturday, November 11: 10 a.m.-5 p.m.
Sunday, November 12: Noon-5 p.m.
Monday, November 13: 9 a.m.-7:30 p.m.
Tuesday, November 14: 9 a.m.-5 p.m.

William Doyle Galleries

175 East 87th Street, New York, New York 10028 Telephone (212) 427-2730

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—\$147 per inch; 2 consecutive ads—\$129 per inch each; 3 consecutive ads—\$120 per inch each; 4 consecutive ads or 13 during one year—\$110 per inch each. Long term rates also available. Larger sizes available in increments of 1/4 inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

SARATOGA IS EXCITING LIVING!

150-year Greek Revival home in a magnificent setting surrounded by 12 wooded acres with stream. Private park setting, yet in the city. \$129,500.

Roohan
Realtor

43 Union Avenue Saratoga Springs
(518) 587-4500

BERSHIRE CONTEMPORARY Architect Designed

Breathtaking 25 mile view. Massive fieldstone fireplace wall. Cathedral ceiling. 3 bedrooms, 2 baths. Fully equipped galley kitchen. Heated swimming pool. 5 acres including pasture. Miles of country dirt roads.

Broker, (413) 269-4361

TOWN HOUSE - 100 year old restorable gem with seasonal river views. Features living room, dining room, 2 bedrooms, new kitchen with quarry tile flrs & attic studio, gas heat. Bus to NYC. Grandview on Hudson. \$67,500

KIRCHNER-BRYANT Realtors
Hudson River Specialists (914) 359-0550

SUTTON!!!

DYNAMITE RIVER VUS from this spacious 2 BR, 2 Bth apt suspended in space hi above the river. Beautiful din. area Mint. cond. Top bldg. PRICED TO SELL!!! \$440 incl. util!!!

DIANA PONZINI

752-5945

(& Many Others - All around town)
SUNDAYS & WEEKDAYS (24 hrs)

MANHATTAN MAGIC

Unpack & move in to elegant & fully furnished townhouse, lux expensive but Dollars sink & property soars.

**AMBROSE-MAR ELIA
COMPANY**
(212) 752-7789

NYC CO-OP EXCLUSIVES!!

WEA 80's. Best of the old & new, 3 bedrms, dining-L, sundrenched. 1978 kitchen & baths. Ask \$120M. Maint \$440.

70's W. Small pied-a-terre w/terrace, \$36M. Stable maint \$100. Co-Op Dept. 362-9600.

AUSTIN K. HALDENSTEIN

GREENWICH VILLAGE EXCLUSIVE

This Village beauty has a spectacular Owner's 4 bedroom triplex with dramatic 2-story living room on secluded community garden. Plus income apartment.

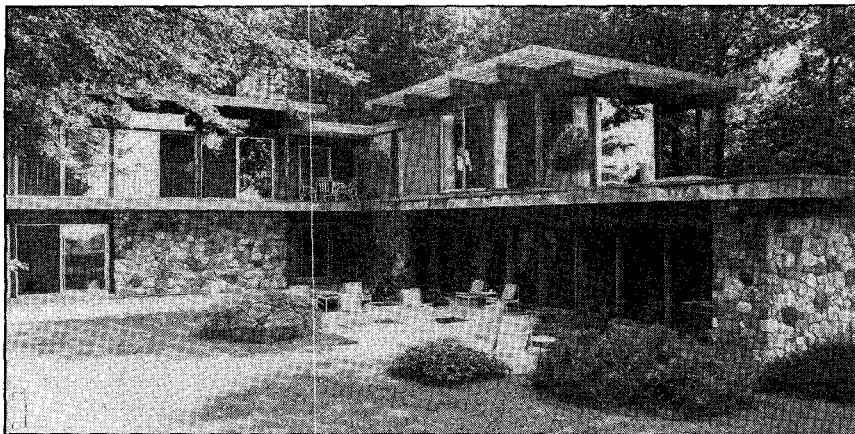
WILLIAM B. MAY CO.

691-1400 85 Christopher St.

GREENWICH VILLAGE ATTRACTIVE FEDERAL HOUSE at 288 W 12th Street

Striking dble height liv rm, 3 bedrm duplex for owner occup + substantial income from 7 apts. \$385,000 w/\$85,000 cash.

MR. FISHMAN (212) 371-6512



Long Island

North Shore

EXCEPTIONAL WATERFRONT CONTEMPORARY

Dramatic architecturally and visually, this house is matched in quality only by its magnificent views overlooking wildlife-filled marshes and Long Island Sound. Finest craftsmanship is combined with energy savers for economical maintenance, and it is suitable for full-scale entertaining or as a restful country retreat. Each room offers a unique

vista. A spectacular octagonal master bedroom with walls of glass, 2 dressing-room baths plus sitting room, and a lovely heated indoor-outdoor pool are highlights. This centrally air-conditioned house with full security system is on 2.8 acres with beach and mooring rights on Long Island's North Shore in Lattingtown. \$475,000.

EXCLUSIVELY LISTED

JANE HAYES INC.

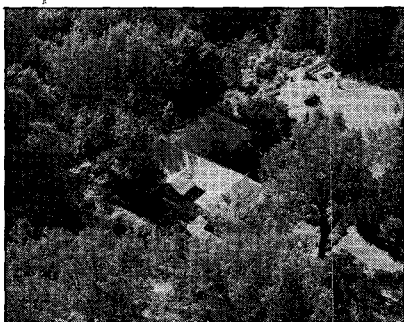
92 Forest Avenue, Locust Valley, N.Y.
(516) 759-0400

SECLUDED STONE CONTEMPORARY

Ivy-traced English stone cottage on 6 acres with swimming pond. Architect-contemporized inside with cypress walls that soar skyward to a balcony library/guest room. Full wall fieldstone fireplace (plus Franklin stove in dining room). Butcher-block kitchen, skylights. Two bedrooms, 2 baths. 1 hour NYC. \$125,000. Spoil yourself on weekends.

CENTURY 21 Country Bumpkin, Realtors

Garrison-on-Hudson, N.Y.
(914) 424-3654 (914) 528-8876
Rosanne Verlen, Broker



Outstanding riverfront Contemporary home in Upper Nyack on Hudson. 9 rooms include 2 story living room with a wall of glass overlooking the water. 4 bedrooms, 3 baths on 1 1/2 acres with winding path to sandy beach. \$210,000.

*Lydecker
Agency*

Corner Main & Franklin Nyack, N.Y.
(914) 358-3700

The Dunes in Amagansett, L.I.

Almost 1 acre of beautiful, safe ocean view dunes in East Hampton township. This land overlooks a 16 acre forever wild nature preserve. You can walk to ocean thru this one-of-a-kind scenic reservation. \$79,500. (516) 267-8463 weekends; (212) 260-6343 evenings.

STATELY and LUXURIOUS! WOODED LANDSCAPED ESTATE!



In secluded private location of Saddle River Valley. This architect's creation of redwood and fieldstone spectacular home could not be duplicated at the asking price. This home features a sunken living room with 12' high fireplace, master bedroom suite overlooking garden and free form heated pool which are only a few of the features. Space does not permit the listing of all the innovations of this magnificent 5,000 sq. ft. home. Appointments are of the finest quality. Low taxes. An outstanding investment value at \$495,000. Brochure on request.

CENTURY 21 Beir Higgins Realty

67 Allendale Ave. Saddle River, N.J.
(201) 327-5600

N.Y.C. CO-OP APARTMENTS

50s E. BLINDINGLY SUNNY 5 rms lg LR, 2 BRs, smack on river. \$225,000, Maint \$952 I.U. Miss Pierot 688-8700

Low 80s 5th Ave. 7 rms facing park, LR, DR, 3 MBRs, 1 maids, 3 1/2 baths, a/c. Maint \$912. Mrs. Bernard 688-8700

Sutton. 3 1/2 RMS TERRACE Riv vu. Only \$547 mo. 90M. Mr. McClean 688-8700

Low 40s E. 6 rms, wbf, Maint \$462. Cristina Alvarez 688-8700

Low 60s - Bright, interesting & different 3 1/2 rms in old bldg. min. serv hence min. maint. BUT SECURE. D.W. Sicher 688-8700

CPW 67th - EXCLUSIVE - DES ARTISTES Charming small duplex. Double ht rm. panelled LR, new kit. 3 small DRs, Swimming pool in bldg. Asking \$225,000. Maint \$580. Alice Napier 688-8700

80s Park - Excellent 5 rm apt. Pre-war bldg. a/c, wbf, Mt \$713.00. Priced to sell. Diana Wantz 688-8700

80s Park Ave. 6 rms, great layout. Lo maint \$480. Asking \$150,000 Sue Kennedy 688-8700

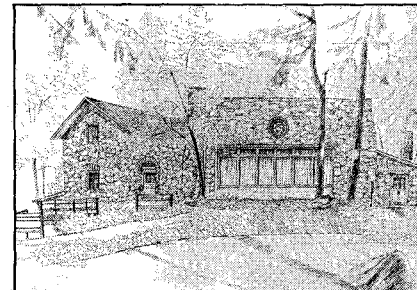
50s E. Sutton Area. ELEGANT 5, 2 MBRs, drsg rm. DR, beautiful new kit. Mint cond. Asking \$160,000, Maint \$500. Miss Cannon 688-8700

70s off 5th Ave. LR, full DR, 3 MBRs, 3 baths, 1 maids rm. Maint \$748. Marion Hooker 688-8700
Evenings & Weekends 758-6259

60 E. Madison. 6 rms, fine older bldg. 2 BRs & maids. new enlarged kit. wbf. Maint \$765. Fran Strauss 688-8700

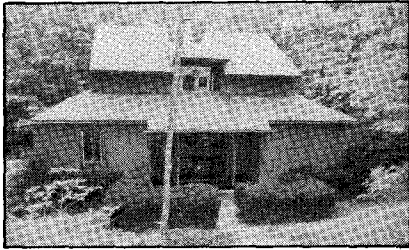
For courteous and efficient
Salesmanship
List your apartment with us

WM. B. MAY CO.



LANDMARK MASTERPIECE

Contemporary stone estate on Croton River. 5 Skylights in hand carved beamed cathedral ceilings. 6 Fireplaces. 2 Sunken terraces. 5 Large bedrooms. Chandeliered Din. Rm. w/fplc. & wine closet. Breathtaking heated glass solarium overlooking river. Huge Alpine Den w/balcony library & bar. Plus 2 bedrm. lux. attached apt. w/EIK & fplc. Low taxes, easy commute NYC, Immd. occupancy. \$189,500, by owner: (914) 271-3235.



LITCHFIELD COUNTY CT.

Distinctive styling and true country living in a cozy contemporary on 3 acres in Roxbury, Ct. Just 1½ hours from NYC. Designed by Architect Edward Paul with interiors by Bloomingdale's, this 3 bedroom home was featured on the cover of HOUSE & GARDEN Building Guide. Set in thick woods on the site of an old grist mill. Sounds of a bubbling brook fill the house. Kitchen-dining room, living room with massive stone fireplace, spacious foyer-serving room, 2 baths, cantilevered deck overlooking millstream. \$125,000.

FULKERSON REALTY
ROXBURY, CT. 06783
(203) 354-8176

WILLIAMSTOWN, MASS.

Get away to the Village beautiful, 1700's Cape, 2½ acres, \$42,000. Lovely Colonial on golf course. Fantastic new Contemporary, views, \$127,000. Victorian, park setting, guest apartment, near museum, interesting properties, various prices.

Bellingham Agency Inc. (413) 458-3014

Woodstock Mountain Top Estate

43 acres. 3 story one year old, custom-built Pine Beamed and Stucco Home features: 3 Bedrooms, 3 Bathrooms, Studio with wired sound system, Living Room, Dining Room, modern Kitchen, laundry room. Solar-heat system with wood and electric back-up systems. Kedco Windmill electric system. Refrigerator provides hot water for home. 2 car garage, 1976 Chevy Blazer, Dodge power Wagon both with 4 WD and now plows. Bobcat Snowmobile. \$175,000. Serious inquiries. ALSO in Mount Tremper, 141 acre estate with pool, stone main house & 5 other homes. Must see. \$320,000. For further information contact (914) 679-6307 Monday - Friday; (914) 679-7646 evenings or write: Estate, Box 113, Glenford, N.Y. 12433.

SCARBOROUGH 1840 HUDSON RIVER CARRIAGE HOUSE

This distinctive home overlooks the river on approx. 2 acres. 46 minutes to NYC. Exceptional opptys. for professional use with separate entrances, 2 driveways. 4 bedrooms, 2½ baths, kitchen and large pantry, bar, screened porch, 2 living rooms each with fireplace. Moderate taxes. The carriage room with original stalls and doors opening on brick courtyard offers ultimate country elegance. Opposite Sleepy Hollow Country Club. \$190,000. Owner: (212) 598-5171 (days); (914) 762-4295 (eves, wknds).

Montauk, New York Waterfront Home

The fishing and boating paradise at the eastern tip of Long Island. ¼ acre, 110' private beach on Lake Montauk. 6 room all electric home completely furnished. 2 bedrooms, 2 baths, many extras. Immediate occupancy. \$95,000. (212) 462-5881 or (212) 462-5880, Owner.

PELHAM ONE STOP-ONE CALL

GEORGIAN COLONIAL brick, slate roof, 15 bdrms, 4½ baths, mini estate, quiet street, \$185,000

RENTAL unfurn-fabulous 4 bdrms, 2½ bths, Colonial, ½ acre, \$1300 mo.

ANN DE SANTIS
(914) 738-1360

Sculptured angles. Soft curves.

Three bedrooms, two baths, in a strikingly contemporary style. \$85,000.

Michael Braverman

Licensed Real Estate Broker
14 Main Street, East Hampton 11937
(516) 324-6176

STOCKBRIDGE, MASS. AREA 10.8 Acres - View

Border 1500 acres state forest, private drive, surveyed, utilities, rights to secluded lake, 15 minute walk to water, close to 3 ski areas, Tanglewood, Jacobs Pillow. Zoned for 1 home. \$15,900.

Owner, (212) 580-8984

GREENWICH, CONNECTICUT

Extensively remodeled and expanded early Colonial on nearly 6 high acres overlooking barn, stable and pond. In addition to this utterly charming homestead is a heated pool, poolhouse and large garage with 5 room apartment. A superb spot for a growing family.

NEWHALL & OGILVY
(203) 869-8100

WOODSTOCK, N.Y. VICINITY \$185,000

Dramatic creation of glass, stone and weathered wood. 43' beamed living room with free standing fireplace, 42' gallery, hexagonal bedroom wing. Situated on 56 wooded acres with swimming quarry and mountain views. Color brochure on request.

OWNER (212) 734-9471; (914) 331-2631

EAST HAMPTON

A bakers dozen of Waterfront delights from classic simplicity of a 2 bedroom Ranch with lovely 1 acre grounds at \$90,000 to the opulent elegance of our 8½ acre bayfront Estate perched high on a bluff or the unique thrill of possessing your own island, see us! We offer a variety of Waterfront land, houses & views.

EDWARD F. COOK
40 Newtown Lane (516) 324-9600

IS GOLF YOUR BAG IN PALM BEACH?

Spacious two bedroom, two bath villa apartment with a golf course for your lawn. Many extras. \$95,000. Exclusive Dorothy Bucher. Call after hours (305) 582-6392.

CLAUDE D. REESE, REALTOR
420 Royal Palm Way, Palm Beach, Fla. 33480
(305) 655-8744

NORTH FORK, L.I. SPECIAL



Unique architect designed 3800 sq. ft. 5 bedroom house on three private acres. Situated on highest hill in Orient Point, facing south. Immaculate view of farmland leading to Gardiners Bay and Montauk Point to Shelter Island. Tennis Court secluded in woods - swimming pool - large landscaped area - decks galore. House itself is all open beamed construction with 13 ft ceiling in living room and 16 ft ceiling in upstairs master bedroom. Brick floors - two fireplaces (one stone, one brick). Lots of thermopane glass - fully insulated - 4 zone oil heat, etc., etc. \$275,000 with owner willing to finance part of sale price.

NYC - (212) 371-2700 Mon - Fri
(516) 323-2710 Weekends

NEW YORK'S BIGGEST FOREIGN-LANGUAGE DAILIES

"...The *New Russian World* is the largest Russian daily outside of Russia, and the oldest Russian newspaper in the world ..."



A list of all the foreign-language newspapers published in New York would convince anyone not already convinced that New York is an ethnic omnium-gatherum. There are dailies and weeklies for Germans, Italians, Spaniards, Ukrainians, Latvians, Greeks, Lithuanians, Norwegians, Lebanese, Arabs, French, Hungarians, Japanese, Chinese, Russians, and Swedes. The oldest, *France-Amerique, Le Courier des Etats-Unis*, was founded in 1827, 24 years before the *Times*. Here are the eight largest dailies.

1. **El Diario-La Prensa**, *The Daily Press*, 1913. Circulation 100,000. In 1948 publisher O. Roy Chalk purchased the tabloid *El Diario* and the older, classier *La Prensa* and merged them into the paper that now serves the huge Hispanic community of New York. Last month, *El Diario* made international news when one of its reporters, in an exclusive interview with Fidel Castro, was instrumental in setting up Castro's return of po-

litical prisoners. An hour after the first of them landed in Miami, the offices of the paper were bombed by terrorists. The paper went to press the next day anyhow, with a huge headline, **EL DIARIO BOMBED**, and below it, **A COWARD'S WAY**.

2. **Il Progresso Italo-Americano**, *Italian American Progress*, 1880. Circulation 70,000. Calling itself an "American newspaper written in Italian," it covers international, national, and local news, sports, and fashion and also details events of interest in Italy, like the earthquake in Friuli—the paper's emergency appeal raised \$600,000 for victims.

3. **Forwertz**, *The Jewish Daily Forward* (Yiddish), 1897. Circulation 46,000. Editor Simon Weber, who has been with the paper for 40 years, says it is "for people who do not read another language, a weekly newspaper published every day." It gives the news concisely and highlights features of interest to Jews. Two major concerns are spiritual and

cultural matters: With a few minor exceptions, every story by Isaac Bashevis Singer first appeared in the *Forward*. The paper is pro-labor and has supported every Democratic candidate for president since Roosevelt.

4. **Ethnikos Kiryx**, *The National Herald*, 1915. Circulation 35,000. Its publisher, Eugene Rossides, was one of Columbia University's gold-dust twins, of football fame, and was once assistant Treasury secretary of the United States. It emphasizes Greek-American news and news from Athens. Soccer gets over a page of coverage daily. The recent wave of Greek immigration keeps circulation very healthy.

5. **Novoye Russkoye Slovo**, *New Russian World*, 1910. Circulation 31,000. This is the largest Russian daily outside Russia and the oldest Russian paper in the world—the papers that existed in Russia in 1917 were all shut down by the revolution and new ones began. Presenting national, international, and Russian news, the paper is staunchly anti-Soviet. It has recently been subjected to two devastating attacks of arson perpetrated, according to editor Andrey Sedych, by Russian agents. The first fire, in 1977, destroyed Sedych's office and all his archives, but the paper published the next day. Then, this year, a huge explosion completely destroyed the paper's old-fashioned Linotype equipment. A Russian from New Jersey, now in jail, was arrested and managed to plead bargain to robbery. Faithful readers sent in small donations to re-establish the paper.

6. **Shih Chieh Jih Pao**, *World Journal*, 1976. Cir-

culation 20,000. This newcomer to the field of Chinese dailies rose fast to the top with the backing of publisher T.W. Wang, owner of the largest paper in Taiwan and a member of the Kuomintang. Edited by Jacob Ma, the paper has a large staff and, a first for Chinatown papers, all modern equipment—it even sends pages to its West Coast edition by satellite—and it covers news from Taiwan, Hong Kong, and mainland China. It is staunchly anti-Communist and is the most right-wing of the Chinese papers.

7. **Lin Hao Jih Pao**, *United Journal*, 1952. Circulation 20,000. Of the nine Chinese dailies and two weeklies published in Chinatown, this is one of the three largest. It has many subscribers all over the world. Published by Chin Fu Woo and edited by his wife, Yu Tsung Woo, it gives news of Asia, China, and Taiwan, as well as of other international and domestic events, and serializes detective stories from Hong Kong. Its political stance is anti-Communist middle-of-the-road.

8. **Pei Mei News**, *North American Daily*, 1978. Circulation 20,000. Last August this paper broke away from another daily, the nine-year-old *Sing Tao Jih Pao*, taking most readers with it. Publisher Eddie So and his staff of rotating editors wanted more editorial freedom. It is the most leftist of the Chinese dailies, radical and revolutionary according to old conservative Chinese, and liberal by its own admission. It insists that it is not exclusively pro-Peking, however; it tries to present "an open forum on Chinese affairs."



“OF COURSE I OWN A RABBIT. WHAT FOOL WOULD OWN A COPY?”

The Volkswagen Rabbit is the most copied car in America.

So many cars look like Rabbits, you can hardly count them.

But you can sure tell they aren't Rabbits if you know what to look for.

Look for front-wheel drive. Very few cars have it. Which is too bad. Because front-wheel drive will help you up, around and through hills, turns, curves and nasty weather.

Look for fuel injection. Which is mighty hard to find, except for the Rabbit. You will not find fuel injection on any Toyota. Or Renault. Or Honda. Or Mazda. Or Subaru. Or any Ford or Chevrolet or Plymouth or Dodge or Buick in Rabbit's class. So there.

Look for performance. For

capacity. For handling. Very few cars in Rabbit's class combine the ability to carry as much and accelerate in the 8.3 seconds it takes the Rabbit to go from 0 to 50 m.p.h.

Even General Motors named Rabbit the best of five economy cars tested. And one of them was their own.*

So it's up to you.

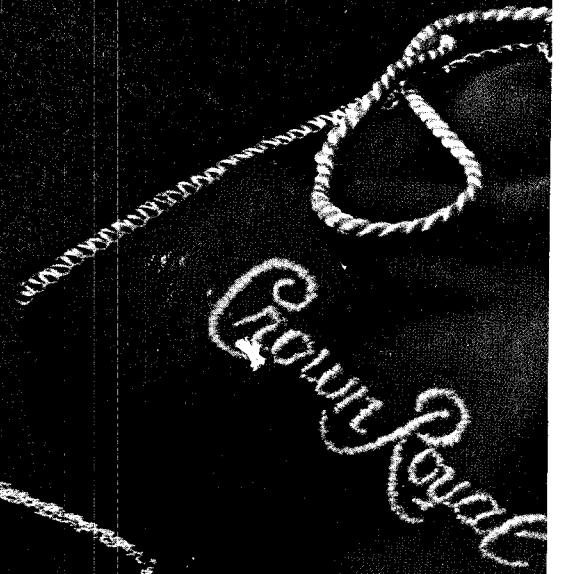
You can drive the original or you can end up in one of a million copies.

But you can't say we didn't warn you.

VOLKSWAGEN DOES IT AGAIN



*Based on 1977 test. ©VOLKSWAGEN OF AMERICA, INC.



The butler did it.